

DECORATIVE ART 1937

The Vent Axis air extraction fan (see Index page viii)



1937

DECORATIVE ART

THIRTY-SECOND ANNUAL ISSUE OF THE
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ANDRE ARBUS Paris Bedroom for a young girl (For details see Index—page 94)

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YOUR TASTE — AND MINE

THE EDITOR TALKS ON THE SCOPE AND LIMITS OF INDIVIDUAL CHOICE—DESIGN AS A SOCIAL SCIENCE AND PUBLIC RESPONSIBILITY

As this issue appears in the year of coronation of the King of England, we begin naturally to think of the changes, improvements and new ideas which the new reign is likely to bring with it. What trend is foreshadowed in architecture and decoration?

Taking the period that has elapsed since the accession of his late Majesty, King George V, in order to find the broadest possible term for such changes, we shall probably use the word Simplification. The aim of architect and decorator, it is constantly repeated, is to simplify, to get rid of non-essentials, to plan for twentieth-century conditions and twentieth-century mode of life.

Various reasons have been given why this should be so. It is one of those periods of reaction when, having been sickened by too much useless ornament we fly for relief to the other extreme. Life itself for the city-dweller is more complicated, hurried, full of incident, and therefore the simplicity of the home is a refreshing contrast, but there are reasons for simplicity of a more definite and tangible kind than these. They consist in the attempt to make good design practical for those who are not wealthy. Secondly, in the attempt to relate the house and its equipment more closely and sensibly than in the past to the needs of those who are going to live in it.

This is not quite or not necessarily the same thing as simplification. The International Exhibition at Paris in 1925 was for some years following considered to be a triumph of modern ideas because, for example, instead of an expensive sideboard with a great deal of decoration it provided an expensive sideboard without much decoration. That is to say, furniture was simplified, but to what end? It remained fundamentally the same, as far as purpose and the way in which it met the purpose was concerned. Nor did it become less costly. Thus it might seem that the whole difference was reduced to one of taste in the æsthetic sense, and simplicity for simplicity's sake was another way of saying art for art's sake.

Simplicity, of course, the right kind of simplicity, is a fine thing, but there must be a reason for it. That is the conclusion of an increasing number of designers to-day, and it is welcome because such a line of thought follows, more closely than before, the line of thought of the eventual users of these objects of design. There is much more in the matter than a sentimental discarding of Victorian things after a long period of sentimental hoarding. The householder, man or woman, does not want simply to be the negation of something else, or live in the shell of a Victorian room (which, even so, may be a Victorian room still). People need what serves the purposes of their mode of life. Thus the old style of cramped and fragile writing-desk required much more than simplification. The increasing number of typewriter users require space for this modern instrument, and on this assumption the designer of furniture has a new problem to solve, not to be solved by getting rid of superfluous ornament. The relation of seating accommodation

to some given number of guests and type of hospitality is another aspect of interior planning which the modern designer will take into account. There are many more. Human beings are human beings still, they want rest, food, the society of their fellows, etc., but the slight changes in the where, when, and how of this are obvious enough to require real adjustment of setting.

The function of the architect and designer thus becomes, apart from his technical knowledge, not that of a man of taste, but an interpreter of social life. He must solve among other things questions of etiquette, of hygiene, of the purse. He must allow sympathetically for the active pursuits and pleasures of his clients as well as their passive existence in the surroundings he provides, and they in turn will raise these questions if they are minded to have a home that fits them, instead of finding themselves enclosed by unsuitable surroundings. It is as a social science that we may expect to see developments in architecture and decoration. It is to be hoped that the International Exhibition opening in Paris this year will provide examples of this trend towards designing afresh. The "industrial designer" in the United States, such men as Raymond Loewy, Walter Dorwin Teague, Henry Dreyfuss, and Russel Wright, have already shown the value of a fresh and direct approach to the problem of design in details of household equipment and it would be extremely interesting to see how they would conceive a complete scheme of rooms as a domestic unit.

An interior planned on very modern lines may lose in charm and character while it gains in convenience—and the more or less here is a matter in which we cannot dictate too severely. We assume a modern man and woman, for purposes of argument, but we must recognise the existence also of not-so-modern men and women and even of the anti-modern. As was pointed out in the Introduction to last year's *Decorative Art*, so individual a matter as the interior of a house must allow for differences of taste or of expression. Indeed, the rage for simplifying at all costs has shown some palpable faults—for example in the virtual elimination of pictures from the walls. The tendency no doubt has been to regard a painting or other work of art as a decorative feature and nothing more, and to argue that it comes under the heading of "superfluous ornament" and get rid of it. This is simplification without sense. A picture, it is true, can have a decorative relation to the rest of a room, but it has much more than that. Seriously considered and chosen, it is as much a part of the life of the intellect and imagination as the books and music with which a house is stocked as a matter of course. If the architect and decorator do not provide for them it would seem to indicate they are not fully alive to their social rôle which should make them the interpreters of as full and rich a life as possible.

Indeed, a more rational planning of the interior should not be allowed to thrust aside the claims of beauty—or, as it sometimes does, to become a sort of moral disapproval of any such thing. There is nothing ethically wrong with ornament, nor need we restrain our liking for a piece of "period" furniture which may be in itself quite admirable. The right way to look at modern design is from the practical angle of what material advantages it provides, not as an almost religious cult to be accepted with awe.

The limit to individual freedom, however, is clearly marked when we consider the house from without and in relation to other houses. Here the problem is truly one of social science, and concerns everybody. The question of architectural planning goes somewhat outside the limits of Decorative Art, for it is impossible to think of it logically without realising that it is a matter of communal planning. But at least we can all realise that the abundance of ugliness to be found in every part of the world where there are cities and large numbers of people is due to an absence of social responsibility in architecture, blame for which we must all share to some extent. There is the absurdity of cities built on rural lines and rural districts casually and wantonly built up as city streets, the new suburb which remains obstinately village-like (though a distorted and bloated village) even when it is thoroughly urban, the small houses on each side of an arterial road, vibrating day and night to the thunder of traffic. In such districts the clash between modern, not-so-modern, and anti-modern becomes a public nuisance. Pseudo-Tudor is flanked by pseudo-Georgian, by Hollywood Spanish, by compromises between all the known styles. The Type A, Type B and Type C of the speculative builder offer every assortment of size, shape and style. Noise and absence of privacy are further disadvantages.

As this seems to be a fault which can only be corrected by very far-reaching organization, the individual may feel that it has little to do with him or her. Yet if one of us, as a private individual, intends to buy or build a house then there is a choice to be made. Such a prospective house-owner may ask, 'Am I to choose a house in some traditional style, or one of these modern houses?' It is all the more difficult because the specifically so-called "modern" house is still in the minority, and the strange position prevails that this twentieth-century architecture is a lone interloper that has to edge its way in among very different kinds of building. Many individual buyers hesitate, attracted perhaps by the cleanness of line and novelty of shape, yet, they may think to themselves, "In a few years, will this appear a freak that I shall be heartily sick of by that time?" Such a thought will give pause to those who have limited incomes—though it may not deter the wealthy. There is no easy solution to the difficulty. It is easy to experiment with the interior—not so easy with solid and expensive construction. Whether the house will harmonise with its existing surroundings must be borne in mind, especially in country districts, and there the mellow attractions of historic buildings and local tradition may seem so strong that the modern house is out of place. Consultation with an architect should be a first step and add a determination to be satisfied with the practical functioning of the house, for a sound plan conditions a good deal of its appearance.

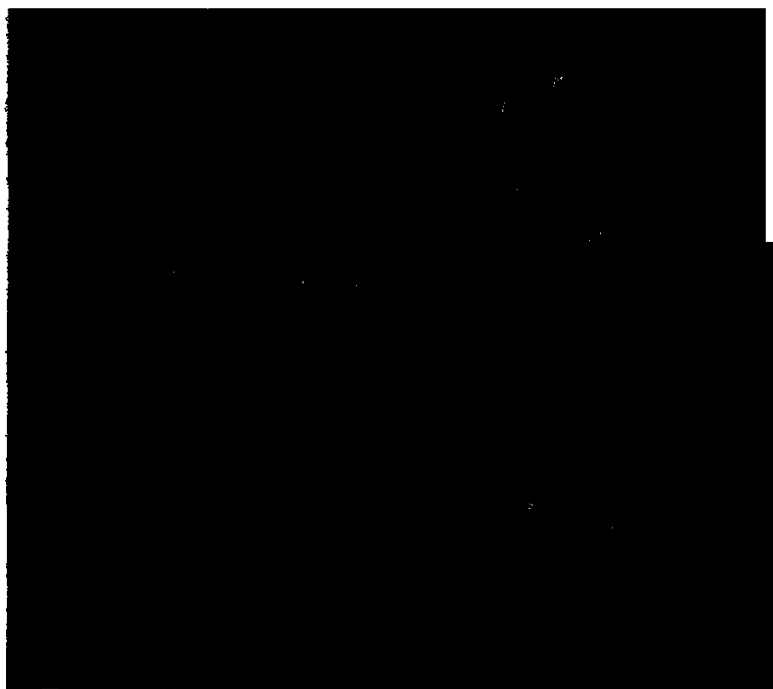
Actually our difficulty is that of too great a variety of choice, but it may be that we must wait for the appearance of houses produced cheaply and in quantity, but of good design—forms as definite and widely used as the automobile—before our building begins to show a consistent character. Much, however, would be gained if as a community we begin to think seriously of the problem. No individual can alter conditions prevailing, but

the more individual criticism becomes aware of the issue the nearer we shall get to general improvement.

The illustrations to this year's *Decorative Art* show clearly the abrupt divergence of opinion in the treatment of the private house. There are houses of brick, reminiscent of the past, but modified to simpler forms, and the qualities of brick are such that one would like to see more of its use and its possibilities as a material of modern use, instead of (as it sometimes is) an imitation of concrete. On the other hand, architects in America, France, Great Britain and many other countries draw special attention to their modern buildings, houses of concrete, or resembling concrete construction, with flat roofs, lateral windows, airy, light, unconventional. These are not yet typical—the modern villas near Paris, for example are completely opposite in character to the quantity of often regrettable jerry building that is going on round the city. In America one sees a town house, startlingly incongruous with the nineteenth-century buildings on each side of it. Some modifications are necessary—more consistency certainly—before one can feel happy about modern architecture, but the germ of a good idea is there.

The interiors, with some inevitable ups and downs and vagaries of fashion, show much practical simplicity tending in the direction that has been described earlier in these pages. Taken as a whole, however, one is often surprised at the high level of design in fabrics, rugs, furniture and the insignificance of such "works of art" in the old sense as find their way into these rooms. One feels that the excellent modern fabric designs (in Great Britain particularly good at present) the comfortable armchairs, the intimate nest of bookshelves, the soft lighting, in fact the many pleasant aspects of the modern interior require not competition but a complement. The appearance of modern forms of design, no longer "applied" art in being borrowed, but arising naturally from the nature of the material and its purpose, seems to have set up a gulf between the two forms of art which is not healthy in its result. The galleries of pictures and sculpture provide a wide choice and many of them have been modernised in decoration so that it is possible to see the effect of contemporary art in the characteristic interior of to-day. It may be that such small details as the abolition of the picture rail (which makes an awkward division of wall space), the natural hesitation to hammer nails into a beautifully surfaced wall, are partly responsible, but it should not be beyond the ingenuity of architect and designer to provide simple and decorative methods of storing a "library" of art and of contriving its presentation in a practical and effective way.

There is evidence that the design of industrially produced articles is improving. In the appointments of the kitchen and (to a lesser degree) the bathroom there is a great advance, and the modern kitchen is one of the most satisfactory rooms in the house. Its purpose, obviously, is clear, nor is there much difference of opinion as to its ideal form. That other rooms are less decisive in character is, however, not to be wondered at, perhaps not to be regretted, for we cannot regard the whole problem as a mechanical one—nor in the varied and subtle matter of individuality should we profess to impose one solution upon everybody.



A well-proportioned, welcoming exterior is something which we all want and can appreciate—if the architects of to-day will provide it for us. The outside of our house, and the approach to it (say we women) should have the same simplicity and grace that we are trying, more and more, to introduce into the interior. Yet we are still a little shy, especially in England, of super-modern houses of concrete and steel—flat-roofed structures with windows of conservatory-like numbers and dimensions, and a dearth of all the old, familiar features. Houses of mellow brick and pleasantly coloured stone are, and probably always will be, dear to us. We incline towards them by tradition, and they suit the English landscape

and the English climate. All-white houses are more attractive in lands of dazzling sunshine than in a country like ours, with its mild, misty days and sea-borne winds that bring scurrying clouds and constant alterations of light. And are flat roofs really much of an asset, except to town-dwellers for a few short weeks in the year? Until the smoke nuisance is ended and some means is found to build better wind-shelters on them, most roofs will continue to be smutty, draughty places from which most of us are glad to flee after a very short spell.

Sun porches, however, are a very different matter. These, and comfortable, spacious balconies are useful and delightful things to every house-dweller. On-

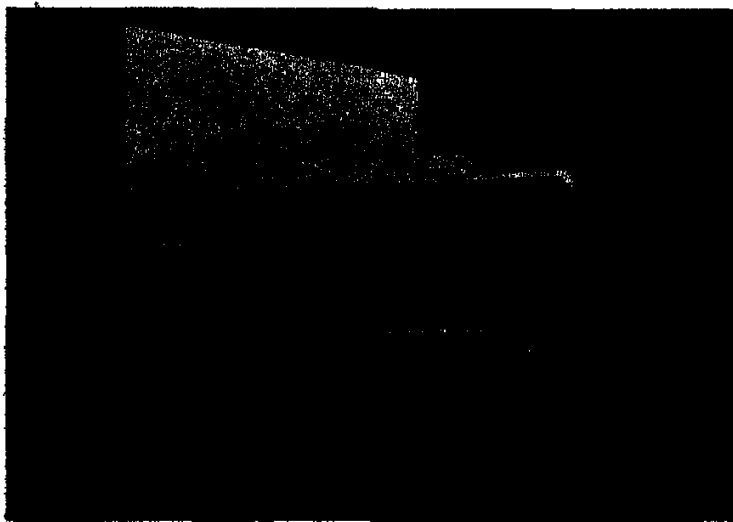
The Garden House, Stanmore, Middlesex, England, the residence of Mr. H. G. Heyes Marshall. Architects: Jellison & Partners. ROOF: Aslert red panicles. WALLS: reinforced brickwork, with a cement rendering. DOOR AND WINDOW frames of wood. HEATING: central—ideal.

Boilers and Radiators: FURNITURE AND DECORATION by Betty Jost Ltd and Fortnum & Mason Ltd. A small house designed in exact relation to site, with a sense of ease and spaciousness borrowed from the Regency. It is set in wide grass stretches with great forecourt and paved terrace. (Photo: Rex Smith and Norman Wain.)



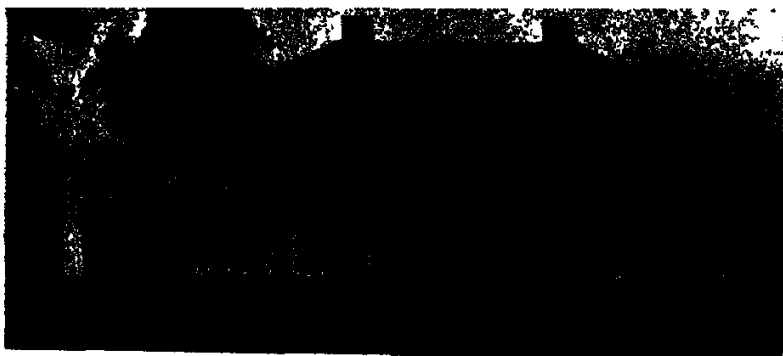
patios and balconies children can sleep or play in the fresh air, and older people enjoy healthy relaxation without having, perhaps, to pace crowded streets in order to get a breath of the out-of-door. So we demand more of these attractive necessities, and frown on houses of whose design they do not form an essential part. They should, in short, be as much of a commonplace in the new houses of to-day as sound sanitation and convenient electric appliances, for they are quite as important to health and happiness.

We have to remember, of course, that the exterior of our house can never be quite so much a matter of individual choice and taste as its interior. The surrounding houses have to be taken into account if there is not to be an ugly and even ridiculous clash of styles. Communal planning can help here, but it should be truly communal—that is, representative of people's real desires and not just something imposed on them by building authorities, or even by well-intentioned but ill-informed architects. And who can inform these gentlemen but the women who live in the houses and have to run them?



1 A circular bay window to the drawing-room of a country house designed by R. W. Symonds for Geoffrey Blackwell, Esq., O.B.E. Built to replace an earlier one which gave too little light, Georgian panes in the transom

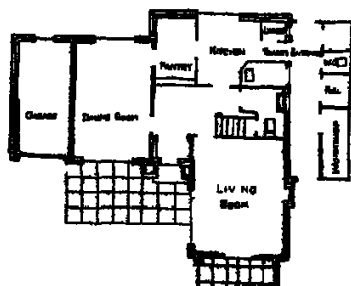
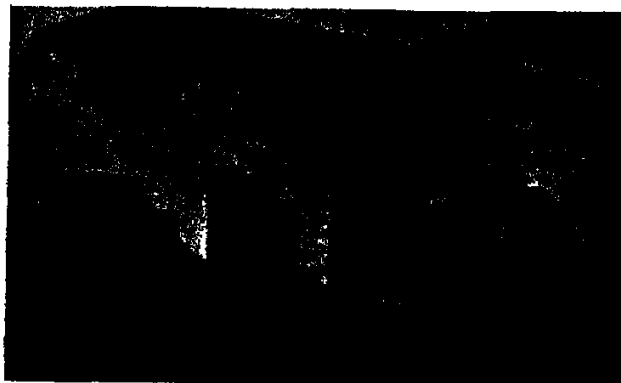
retain harmony of style (Photo Doll & Wainwright)
2 A studio and four-door garage for Mr Ray Spitzer, Ardmore, Pa., U.S.A. Architect William Lencz. Constructed in stone and reinforced concrete



Mr F Biddington's house at Cobham, Surrey, England Architects Stanley Hall & Easton and Robertson

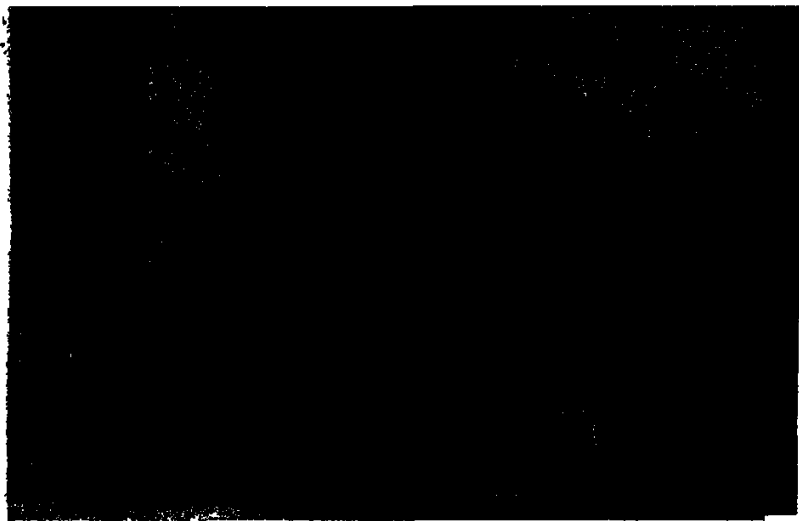
ROOF Buttermere slates by Wiggan & Sankey, "Parapa" flat roof by Frazzi WALLS eleven-inch cavity walls, colour-washed pale pink externally DOOR AND WINDOWS of sycamore, flush with the walls, by Rippers and D Burke, windows and shutters are

pointed barquette blue BALCONIES are of painted weather-boarding The living-rooms and bedrooms are planned to take full advantage of the sun, the dining- and drawing-rooms have French casements to the garden, a studio, by means of increased ceiling height, obtains a good north light over the garage roof Corner windows with glazed doors give access to balconies and to a flat roof with screen walls for sun-bathing



"Robin Hill," Elmstead Woods, Kent, England, the residence of Mr Francis Cornham Architect Frank Scarlett, B.A., A.R.I.B.A.

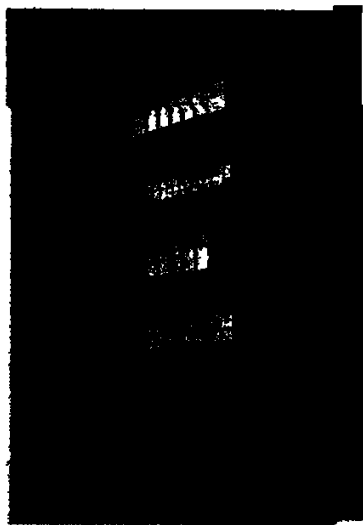
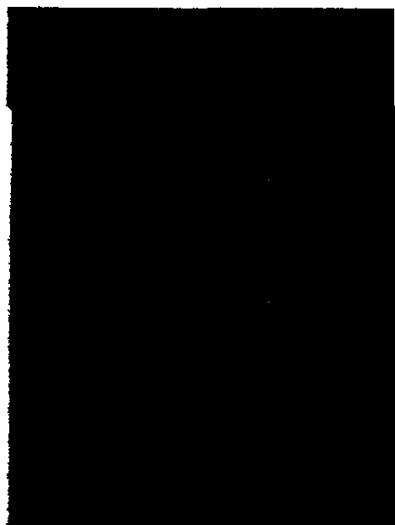
FOUNDATION concrete ROOF Westmorland green slates on a timber roof WALLS eleven-inch brick cavity walls, sprayed with white "Tonalite" DOORS flush WINDOW FRAMES metal HEATING gravity and hot water system, with radiators in the main rooms. The site is on a quiet road facing south, so that the main rooms were arranged to face the front. The living-room opens out to an arched loggia, above which is an open terrace accessible from the main bedroom. The covered balcony on the left connects with the survey, and is used as a sleeping place for young children. The plan is of the ground floor.

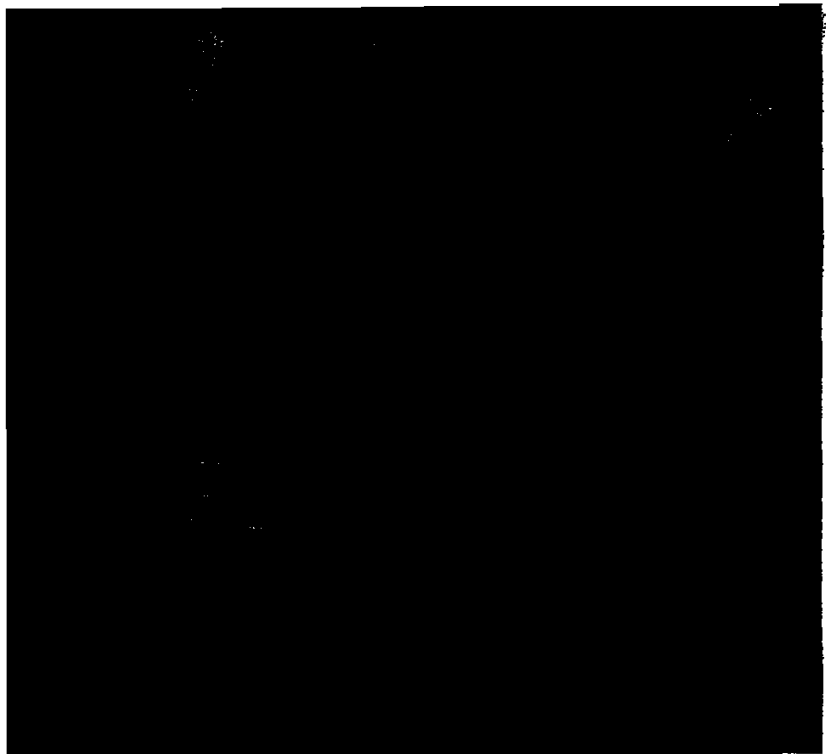


Above House in Weymouth Street London, the residence of Mr Lyddon Gardner Architect G Grey Wormen, F R I B A

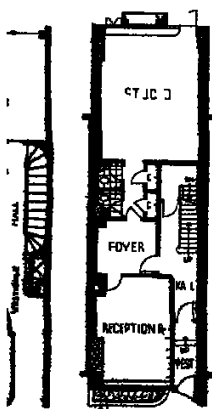
ROOF hand-made red sand-faced tiles WALLS grey brick of varying tones, with a base of Portland stone DOOR AND WINDOW FRAMES painted deal with metal

frames in the basement INTERIOR WOODWORK deal joinery painted, oak staircase and floors Gableon mahogany flush doors HEATING automatic stoking by means of powdered coal PLUMBING internal (Photo Herbert Felton Courtesy of "The Architect & Building News")



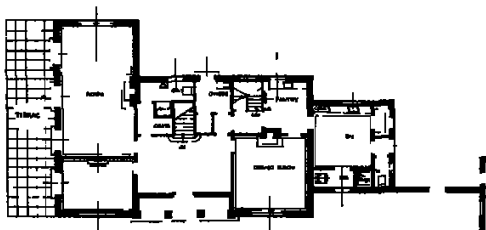


*The dormitory Summer Camp, Unaty House Pa, U S A
Architect William Lescaze
CONSTRUCTION brick with steel pillars and rafters,
and steel window frames The upper floor is accessible
from an outside staircase and balcony, with drainage
slots in the walls*



*Opposite 1 The residence of Mr and Mrs R C Kramer,
New York City Architect William Lescaze Constructed
of reinforced concrete, it replaces a building similar to
those now on each side of it The wall of the living-
room on the top floor is of glass bricks The ground floor
plan is shown on the left on this page (Photo von
Schneckenburg)*

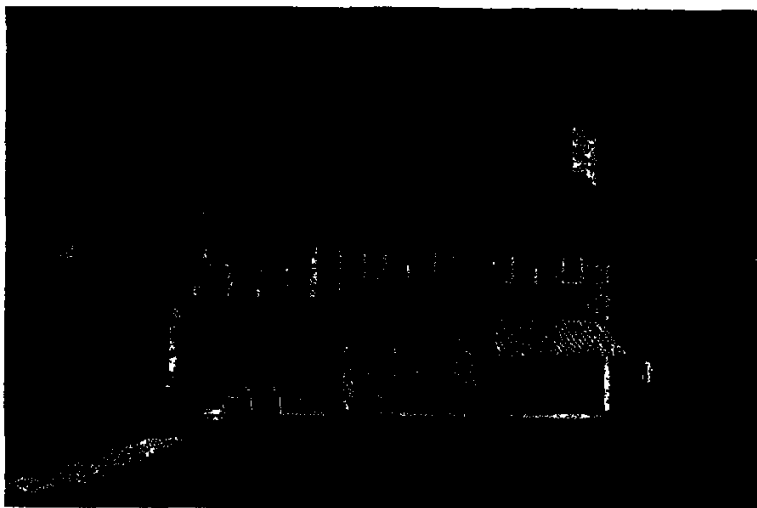
*2 A night view of the New York home and studio of
Morris B Sanders, who was himself the architect The
exterior is of glazed brick with glass brick inserts on each
floor Ground floor plan on the right on this page (Photo
Richard Garrison)*



A house at Worthing, England, the residence of Mr. Bernard de Bruyne. Architect: Harold Tomlinson, M.A., F.R.I.B.A.

FOUNDATION: reinforced concrete raft. ROOF: dark plain tiles. WALLS: brick, colour-washed cream. DOOR AND WINDOW FRAMES: wood. PAINT: external woodwork cream, doors and frames green. LIGHTING: electric fittings by Stuart & Turner. HEATING: coal fires

in living rooms, concealed electric panels elsewhere. Ideal butlers for hot water. PLUMBING: concealed. The house stands on a sloping site with difficult levels. It was designed first as a single block, but redesigned to take advantage of the contours of the downland on which it stands, has a semi-circular carriage drive. Plan is of the ground floor. (Photos: Herbert Felton. Courtesy of The Architect & Building News.)



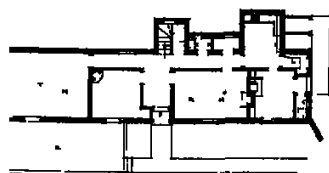
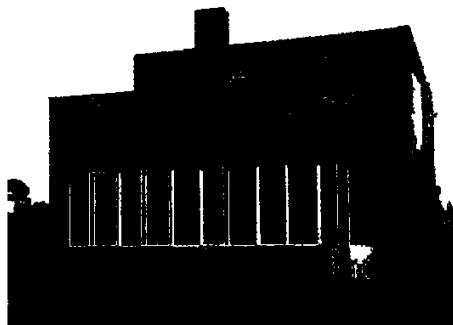
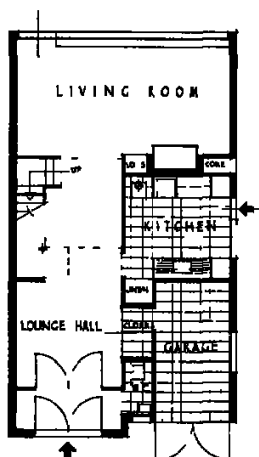
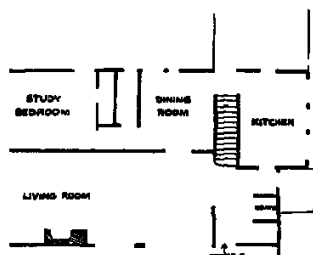
*Two Houses in Berlin-Dahlem Architect Professor
F. A. Breuhaus, Berlin*
 ROOF dark brown tiles WALLS plastered brick
 PAINT light grey HEATING central heating system

*Neighbouring houses by the same architect, with an
affinity of design between them. The gardens are separated
by a light frame wall against which plants may be
grown*

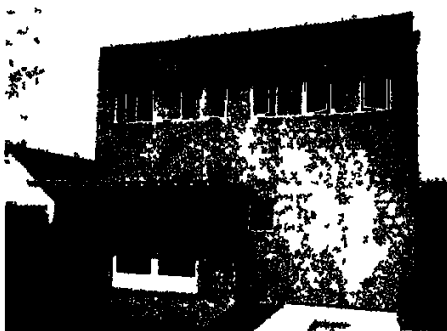
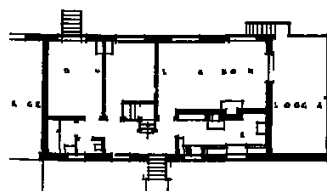


1 "Pond Wood," Gerrard's Cross, England, the residence of Mr C March Architect Douglas Rountree Builders Wilton & Co, Ltd
FOUNDATION brick ROOF red hand-made tiles WALLS brick, colour washed white DOORS oak-faced with Venesia plywood WINDOW FRAMES of steel, by W James & Co HEATING coal fires The house is long and narrow in design so that all the rooms shall face south

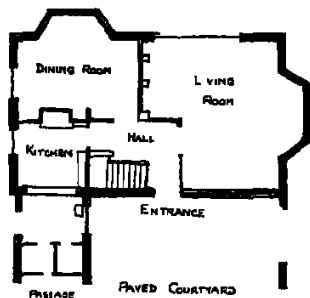
2 "West Watch," Wraybury England, the residence of Mr S D Waley Architect Douglas Rountree Builders P J Reeve & Sons
FOUNDATION brick ROOF hand made tiles WALLS brick, colour-washed white DOOR AND WINDOW FRAMES steel HEATING coal fires This is a week-end and holiday cottage by the Thames The river runs to the north of the site, and the house was planned so as to get good views of it, and also as much sun as possible



"Pond Wood" (opposite)



1 A small house near Boston, Mass. Architect William I. L. L. The plan is of the ground floor
2 & 3 A house in Surrey, England Architects John Lead and A. V. Pichowski, A.R.B.A.
FOUNDATION reinforced concrete ROOF timber frame covered by 'Permanite' and concrete WALLS brick Entrance doors timber others and windows metal PAINT brickwork painted natural colour, windows white gloss, entrance doors blue SLATING central, from an Ideal Boiler PLUMBING copper The site and contract price of building together came to £811 (about \$4,000), proof that a house designed by an architect is within the means of a man with a moderate income. Two Building Societies refused a loan on account of the modern design. The ground floor plan is shown (Photo Wright & Son.)

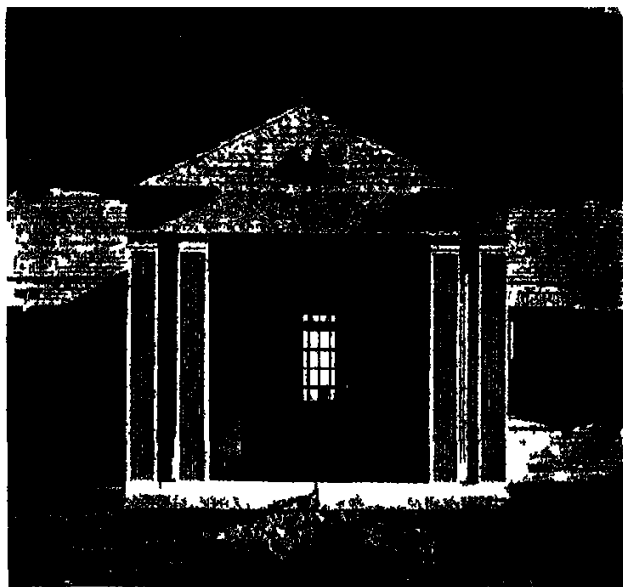


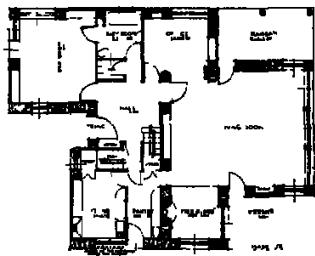
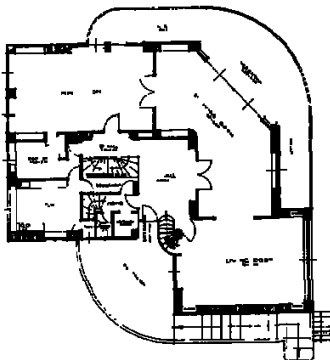
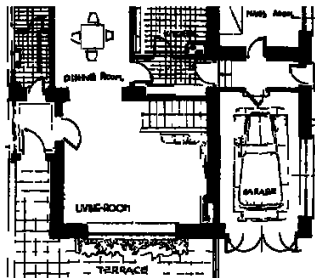
Houses by Stawerton Builders Ltd, at Paignton and Dittisham, Devon. Architect Louis de Soissons FRIBA, SADG, MTPI

1 ROOF covered with slates WALLS brick rendered with a cream cement finish DOORS AND WINDOWS wood PAINT casements green and cream, doors green
2 ROOF slates WALLS brick with a cream cement finish DOORS AND WINDOWS wood PAINT the flush is painted black, doors green and window frames green and cream INTERIOR WOODWORK flush oak doors, oak floors HEATING hot water provided by an independent boiler The plan is of the ground floor (Courtesy of "Architecture Illustrated") These two houses are of a speculative type, and not built to individual requirements

Opposite 1 The entrance porch to 'Mordart,' the residence of Mr and Mrs James Burns, Sydney, Australia Architects Wardell, Moore & Dowling ROOF maced brown and buff tiles WALLS brick with hollowed horizontal joints, colour-washed cream, the fluted columns are also cream DOORS AND WINDOW FRAMES of wood, the door being cedar PAINT the shutters are beige and the casement cream, to match the walls

2 Sheltered sun porch to a house at Boural, Australia, remarkable for its cold winters and prevailing cold winds The columns which support the wide pergola, and the walls, are painted cream with a suggestion of pink (Courtesy of the Sydney "Morning Herald")



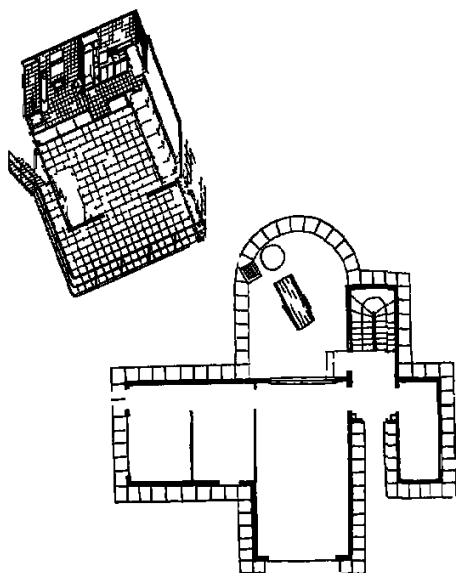
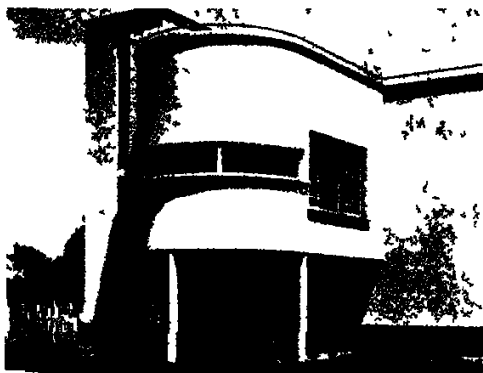


1 Villa-studio in Psychico, Athens, residence of Mr A Kalogheropoulos Architect Emmanuel Vourekas FOUNDATION stone ROOF concrete and insulating layers of volcanic earth from Santorini WALLS stone and hollow brick, with a concrete rendering DOORS and WINDOW FRAMES of Swedish wood. WINDOWS of Common Greek glass PAINT matt ivory trimmed with brick red INTERIOR WOODWORK oak HEATING central hot-water system The architect's problem was to contrive the best arrangement of an artist's studio, with living quarters and garage, on a very restricted site The plan shown is of the ground floor

2 A house in the garden city, Psychico, Athens, for Mr M Perdis Architect P N Dzidzidy FOUNDATION concrete and stone ROOF reinforced

concrete, with an insulating layer of puzzolane from Santorini WALLS stone and reinforced concrete, with an insulating layer DOORS wood WINDOW FRAMES steel GLASS transparent, frosted and reinforced HEATING central PLUMBING steel pipes concealed in the wall, septic tank The windows in this house are a patent of the architects There are two types, both steel framed, one, a single sheet of glass, offers no uprights or other impediments to the view whether open or shut, the other comprises two sheets of glass, the lower one sliding up and down and the upper swinging horizontally The ground floor plan is shown

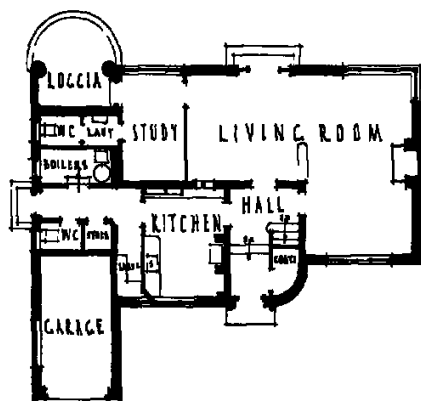
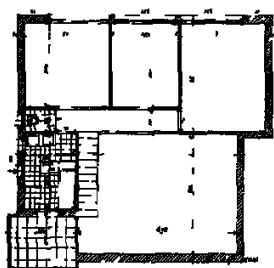
3 Villa at the Cap Cavouri, the residence of Mrs Chr Kymakidis Architect P N Dzidzidy CONSTRUCTION as above Plan is of the ground floor



1 (top left) A week-end house built on a little island in the Danube near Budapest, and designed by the architect, Ludwig Kozma, for his own use
 FOUNDATION reinforced concrete on a basis of pebbles
 WALLS insulating brick DOORS AND WINDOW FRAMES of wood PAINT walls white, orange shutters and railings, white windows, the lower beams are of natural-coloured concrete HEATING electric PLUMBING running water and sanitation The high reinforced concrete quay is designed to give protection from the floods The isometric drawing shows the interior



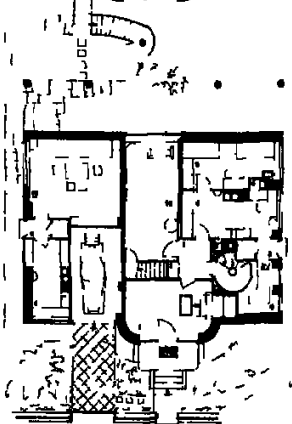
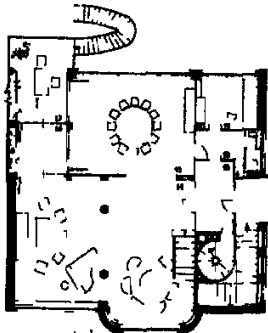
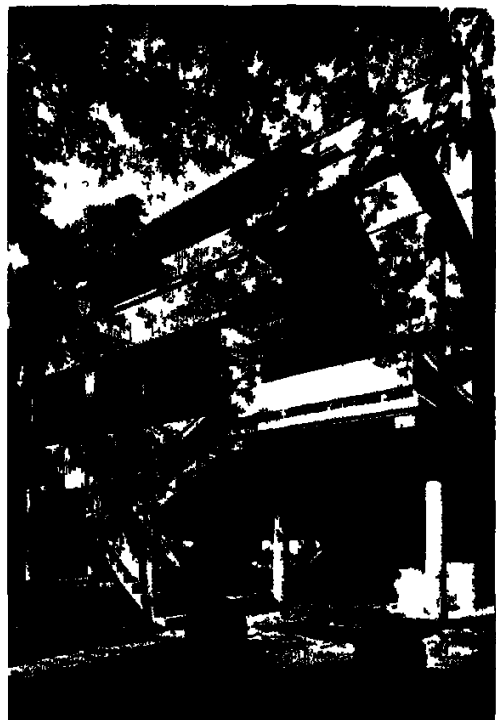
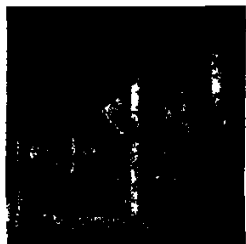
2 (right) Two views of a private house at Clermont Ferrand Architect Andre Verdier, Paris
 CONSTRUCTION reinforced concrete The projecting bow, supported by pillars, serves as a shelter for visiting cars Its situation, overlooking a steep precipice, gives the house an impressive aspect



1 (bottom left) An inexpensive country house at Chantilly, near Paris. Architects: The "Groupe des Cinq" (P. Barbe, J. Guisberg, F. Jourdan, A. Louis, P. Vago).

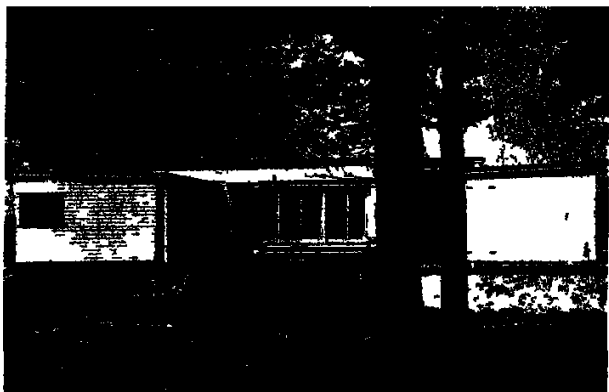
CONSTRUCTION of reinforced concrete. ROOF flat, with one sloping surface, of Eternit. WALLS red brick on the ground floor, with a white rendering above. DOOR AND WINDOW FRAMES of metal, painted white. HEATING central. The "Groupe des Cinq" is made up of five young architects who specialise in small inexpensive modern houses for the country or the suburbs, in opposition to the spread of ill-designed and badly built houses "sold" by speculative organisations. The plan (left) is of the first floor.

2 (top left and right) Two views of a house at Farnborough, Kent. Architect: Oswald P. Milne. ROOF flat, covered with asphalt and an insulating layer. WALLS of hollow brick, plastered. DOORS of metal. WINDOW casements of metal by Messrs. Williams & Williams. PAINT windows, etc., grey green, the walls are white. HEATING central. The reproduction on the right shows the garden front, with the nursery balcony above the sun porch. The plan below is of the ground floor. (Photos: Cyril Ellis).

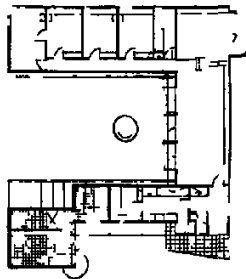


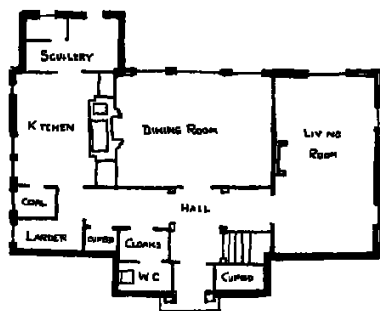
The home of Miss Rozsa Walter, of the Royal Opera House, Budapest. Architect: Josef Fischer. FOUNDATION: reinforced concrete. ROOF: concrete. WALLS: brick. DOORS AND WINDOWS: slide, they are of wood and steel respectively. INTERIOR walls are wood-panelled. HEATING: by a hot-water system. The house is in the centre of Budapest, and on one side is overlooked by a five-storey building. In order to maintain privacy the first floor is protected by an enclosed glazed balcony, a very thick brick wall has been employed, and most of the windows face the garden. The concert

room on the first floor, and the adjoining rooms, form a separate unit with an outside stair from the garden, the rest of the house being connected by the inside spiral staircase. In the plans the first floor is shown above the ground floor, (1) is the entrance hall, (4) the kitchen, (8) a lavatory, (10) the bathroom, (11, and 12) the housekeeper's apartments, (14) concert hall and living-room, (15) dining-room. Illustrations show the street front, the garden front, the terrace beneath the balcony, and the garden front from a corner of the garden.



Opposite Timber house at Churt, Surrey Architect Anthony M. Chitty, A R I B A (of Tecton)
 FOUNDATION brick ROOF timber and roofing felt
 WALLS studding, with painted weather-boarding outside and wallboard inside DOORS AND WINDOW
 FRAMES oak PAINT buff, white and green HEATING central, from an Ideal boiler A one-storey building made entirely of timber by Messrs W. A. Harding of Guildford The plan is an attempt to combine a fine north view with a southern aspect Photo Herbert Felton, by courtesy of "The Architect & Building News")





A house at Chesham Bois, England, the residence of Mr P B James Architects T H Johnson & Son, FFRIBA

FOUNDATION reinforced concrete on flint and gravel
 ROOF of hand-made tiles WALLS of two-inch hand-
 made bricks WINDOWS Crittall steel windows in wooden
 frames PAINT windows cream, wrought iron work,
 shutters, etc, in a special green by Mander Bros,
 Wolverhampton PLUMBING copper piping The plan
 is of the ground floor (Courtesy of "Country Life")



1. VILLA AT NEUILLY

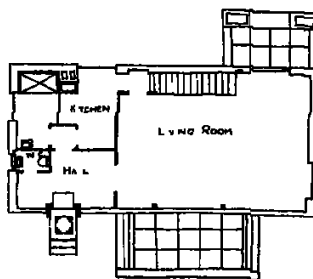
The street façade, designed for privacy



The garden front showing the large window of the living rooms



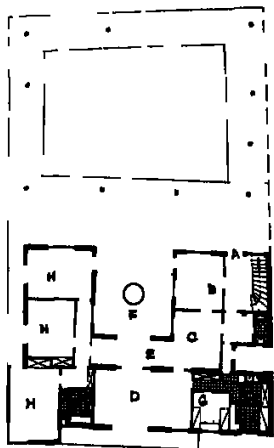
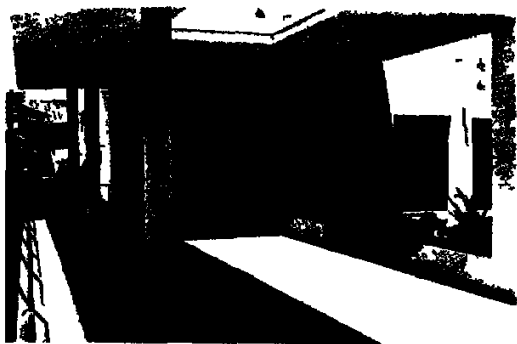
2. VILLA AT CHANTILLY



1 and 2 Two views of a residential house at Neuilly, France Architect Pierre Barbe Paris

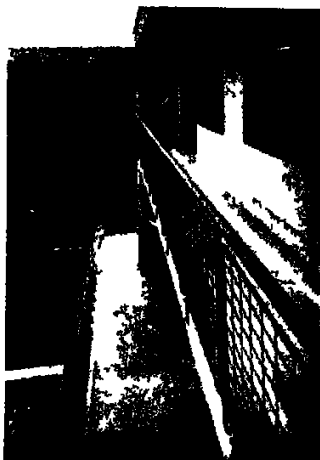
CONSTRUCTION reinforced concrete All the service rooms the kitchen passages, lobbies etc., face the street All the living rooms and reception rooms open on to the garden In these, with their large panes looking out to grass and ancient trees, the life of the house can continue

undisturbed by the curiosity and noise of passers by
3 Villa du Golf Chantilly, near Paris, the house of Mtr Paulin Architects Jean Ginsberg and François Flep, Paris Plan 12 of the ground floor
CONSTRUCTION reinforced concrete WALLS brick
DOOR AND WINDOW FRAMES steel PAINT Silexore
HEATING central PLUMBING by copper pipe



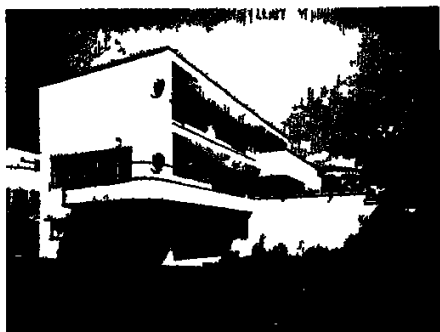
A house in Nauplia, Greece the residence of Mr Menelaos Tombras. Architect I. F. Saporta. CONSTRUCTION a reinforced concrete framework holding hollow bricks. FOUNDATIONS 20 and 30 foot concrete piles driven into soft ground. ROOF concrete, with an insulating layer of volcanic earth. WALLS hollow brick. DOORS AND WINDOW FRAMES wood. PAINT bright ochre-and white walls with details in sienna. HEATING two Junker's Salamander stoves. The house belongs to a tobacco merchant, and the whole of the ground floor, an area of 400 sq. metres, is used as a tobacco store-house,

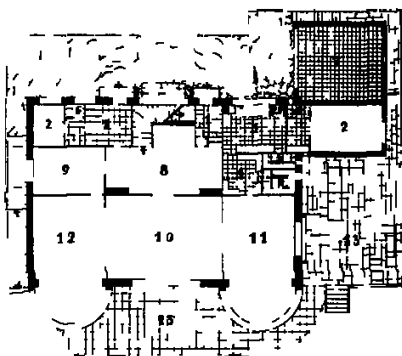
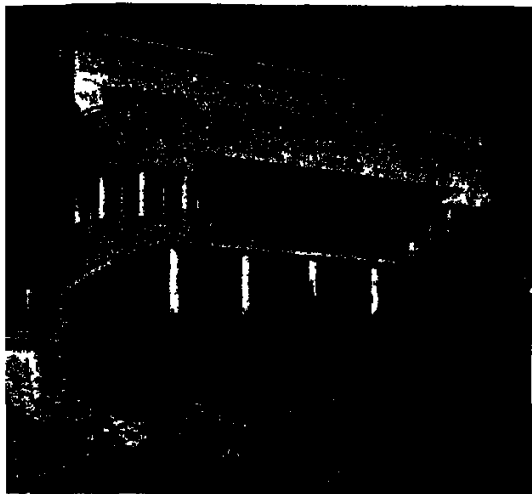
the living quarters being on the first floor. As these only occupy an area of 250 sq. metres, there remains space for a wide terrace. The house proper centres round a court with a fountain and flowers, and is very generously provided with windows and openings to the beautiful surrounding views. The square opening in the roof to the terrace is designed to let the sunlight through into the bedrooms and on to the terrace itself. In the plan A is the entrance, B an office, C the sitting-room, D the living-room, E the library, F the fountain court, G the service quarters, H H H bedrooms.



A family house near Budapest the residence of Mr Louis Szakdes Architect Julius de Rimanoczy
 FOUNDATION concrete ROOF asphalt plates
 WALLS insulating burnt brick DOORS with
 Sperrholz panels WINDOWS sliding horizontally
 HEATING central hot water system (Photo Magyar Film Irada)

The house consists of three main blocks on different levels the lowest of which carries a terrace garden on its flat roof. The balconies are of 1.20 widths the upper one being protected by a corresponding extension of the roof

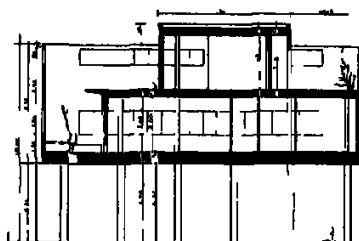




The house of Dr. Viktor Balot, near Budapest
Architect B. Arkay

FOUNDATION reinforced concrete ROOF asphalt
WALLS of brick, faced with travertine stone PAINT
white and cream lacquer paint INTERIOR WOODWORK
oak LIGHTING indirect from the ceiling HEATING
central hot-water system The house is on the south slope
of Mount Gellert, overlooking Danube and mountains The
basement contains the service rooms, central heating staff
quarters and the laundry On the ground floor see plan:
1 1 are entrances 2 2 servants' rooms, 3 the kitchen,
4 scullery, 5, 5 pantries, 6, 6 W.C.s, 7 the garage,
8 the hall, 9 a studio, 10 the living room 11 the dining-
room, 12 the library, 13, 13 terraces The first floor
contains bedrooms, bathrooms and sun terraces, the
roof garden shower baths and accommodation for guests

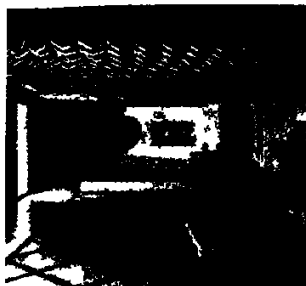




A lateral section showing the disposition of the house on concrete pillar about one normal story above ground level. The house proper forms an irregular block within the rectangular boundary wall which is only partially roofed over leaving two small courtyards open to the sky. Each of these contains a growing tree in a pocket of soil and other plants in boxes.

House designed for himself by the architect Luigi Figini. CONSTRUCTION reinforced concrete frame with an insulating filling of light pumice blocks. The building is carried on twelve independent pillar supports resting on the foundation base. ROOF flat with a small terrace garden. WALLS pumice blocks. WINDOWS to the small terrace unglazed and protected by sliding wooden shutters. glazed french window from living room to the

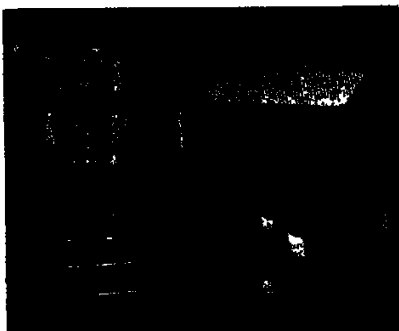
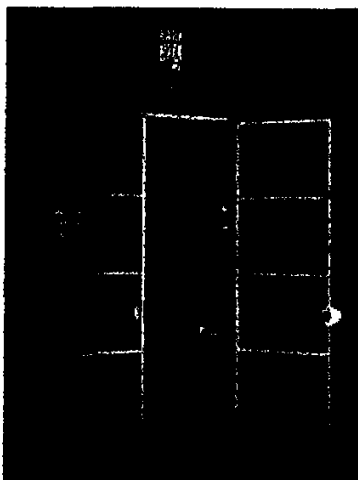
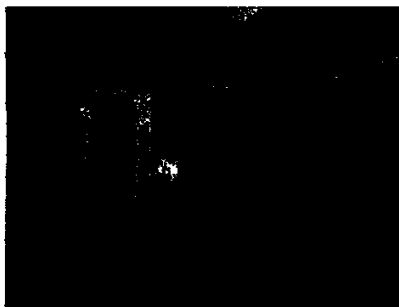
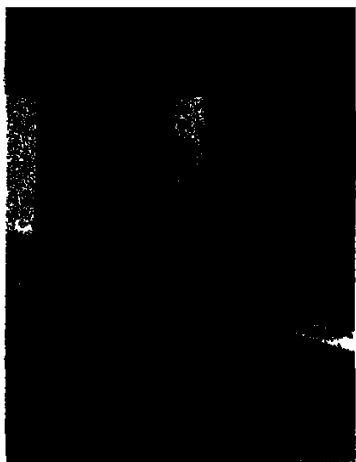
terrace. windows face N N E and S S W. HEATING by hot water pipes in the thickness of the floor. The technical details are of the lower terrace. the windows of which may be seen in the general view and of the living room leading off from it. The interior is in green, blue and rose, the living room having green walls. The section shows the disposal of rooms and terraces. (Photo courtesy of the architect's office, Milan.)



A stepped arrangement of the upper floors gives added height and interest to the living-room. The roof terrace covers the whole of the projecting part to the right of the illustration above and connects with the main block by a door beneath the sun curtain.

The house of Mr Emile Laporte, Milan. Architect Gio Ponti. FOUNDATION concrete. ROOF flat terrace. WALLS brick, concrete faced. DOOR AND WINDOW FRAMES wood. PAINT exterior yellow. INTERIOR WOODWORK oak. HEATING Ideal boiler. The large illustration shows the garden front, and the three small

ones the terrace, the living room and a boudoir. The terrace, of white concrete, is covered by a sun curtain of grey and blue stripes. It contains a bathing pool and a sun bath. In the interiors the furniture is oak, the walls white, fabrics in white, red and green. Floors have a marbled grey covering. Photos: Porta.)



Left 1 An entrance hall designed by Jean Royère
 walls panelled in okoumé, with a curved insert of
 white painted wood concealing an old fireplace, which
 contains a square opening of frosted glass as an indirect
 source of light FLOOR covered with a long-thread wool
 carpet in two colours FURNITURE armchairs of chro-
 mium plated copper covered in blue hide a low table
 in chrome and mirror glass (Photo Gouffe)
 2 A porch entrance to a living-room, designed by
 Alexander H. Girard for Hampton Shops, New York
 Right 1 Marble vestibule by E. & G. Farkas,
 Budapest
 FLOOR black and red mosaic. LIGHTING concealed

by a brass-framed ceiling mirror STAIRS of artificial
 stone, with black treads (Photo Seidner Zoldan)
 2 Hall of the House shown on page 23 Architects
 John Izod and A. V. Pischowski
 WALLS white, staircase wall dark chocolate FLOOR
 12 inch birch ply squares FURNITURE of birch, by
 Finnmar Ltd (Photo Wright & Son)
 3 Entrance to a Paris house designed by Henry and
 Joseph Gutnayer, arch. E.S.A.
 WALLS cream painted On the right is an aquarium in
 black, gold and green mosaic, and behind is a gold tinted
 mirror The curtains are green, and the central pillar and
 stair treads copper (Photo Albin Salama)

THE ENTRANCE HALL



The hall, in modern flats and houses, hardly ever lives up to its name, which suggests something rather spacious and formal. If a modern hall is anything more than a mere passage or lobby, it is apt to be pressed into service as a communal sitting-room—a most natural and satisfactory use for it in these days of limited accommodation. What, then, do we demand of our entrance hall? Chiefly that it shall be tidy, warm, comfortably furnished, pleasantly lit, and not showing that dreary “no-man’s-land” impersonality that was common in Victorian days. Its utilitarian purposes should be concealed by the provision of cupboards and other fittings for coats, hats and umbrellas. The front door, if it bristles with letter-box, bolts and locks, should be covered with a draught-preventing curtain. The seating should be as luxurious as that found in the inner rooms. Its probable absence of windows should be atoned for by the presence of cheerful, light-toned flowers. The severity of polished floors should be broken by rugs of skin or modern hand-weaving. There should be flowers, or a growing plant or shrub, to give freshness—and, like a banner proclaiming the taste of the owner, a good work of art in the form of a picture or a fine piece of pottery or glass.

This applies, of course, to halls that are more than mere passages or lobbies. But how are we to tackle the problem of a “hall” that is hardly bigger than a telephone booth or wider than a train corridor? The answer is to regard it simply as a passage towards the inner rooms, and attempt no more embellishment than is provided by pleasant coloured walls and agreeable carpeting. A picture is admissible, and a large mirror, and concealed accommodation for coats and hats.

Not to crowd up the little hall—not to “depersonalize” the more commodious one—these are two good rules to follow, and the photographs on the succeeding pages demonstrate with what degrees of success they have been applied in various types of house. If the modern hall has a fault, it is that of hesitancy, it hasn’t yet wholly solved the problem of whether it is (to use the American term) a “foyer” or an ordinary room. For this we must, one supposes, blame the original designers, who have not foreseen how people would try to utilise their halls and therefore have not planned the disposition of doors, windows and heating equipment with sufficient care. When new houses are being built, present-day needs should be borne in mind.

Staircase lounge in a Mayfair apartment. Designed by Michael Daxon, Monica Lehmann and Rorita Nadir, and constructed by the Daxon Workshops, Bedford, England.

WALLS distempered a very pale pink, with the ceiling and woodwork to match. CARPET oyster grey, fitted. FURNITURE in natural walnut. A folding table is in-

corporated in the sideboard, and an H.V. electric gramophone built into the desk. To the left a small cocktail bar with a metal top and strips on a moulded wainscot. FABRICS white mohair velvet curtains with white voile draped behind, navy raph upholstery, red cushions. The clock over the sideboard has chrome figures. (Photo Rex Smith & Norman Waste.)



Top 1 Entrance hall of a week-end house near Paris, designed by Jean Royère

WALLS have a white cement rendering FLOOR of red tiles WINDOW frames are green painted FURNITURE chairs of green lacquered metal, with slung seats of citron yellow fabric CURTAINS white, orange and green

2 Entrance Hall to Arlington House, St James's, London Architect Michael Rosenauer

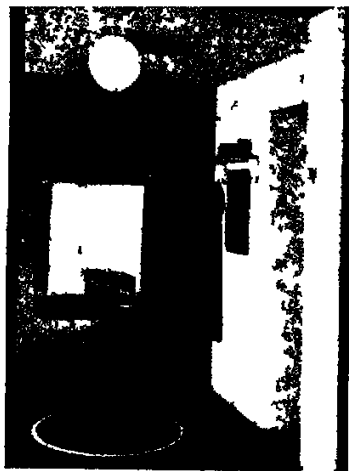
WALLS Venetian Stipels mahogany panelling with strips of Indian white mahogany, fitted by Contemporary Woodwork, London CEILING painted off-white FLOORS, stairs and skirting of travertine marble LIGHT FITTINGS

anodized aluminum bowls, showing a green light through circular slits, and the main light in the ceiling HEATING by concealed panels in the ceiling (Photo Doll & Wainwright Courtesy of the "Architectural Review")

Bottom 1 Ante-room designed by Jean Royère

WALLS are plastered white FLOOR covered by a close-fitting sedge-brown carpet and white fur rugs FURNITURE console tables of lacquered metal stool and chromium tubes, small circular table of polished wood

2 Hall by Ian Hurdman & Co, London WALLS painted off-white The shelf on the left is of rough-cast glass on chromium scroll supports



Top 1 Hall of Mr Van Extergem's house in Brussels designed by Charles De Mey

WALLS oil painted light chrome FLOOR of wood with a black-and-white wool rug, stair carpet rust coloured moquette FITTED CUPBOARDS of wax polished pol-sander wood HANDRAIL of chromed brass

2 A hall designed by Maxwell Fry and Jack Howe AARIBA (Photo Heal & Son, Ltd)

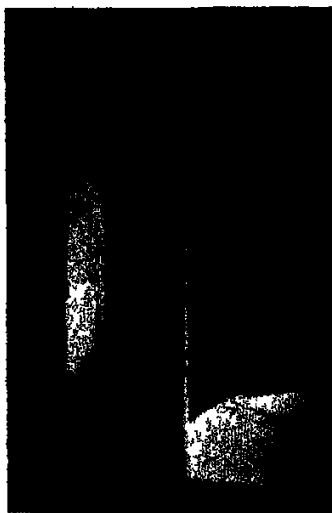
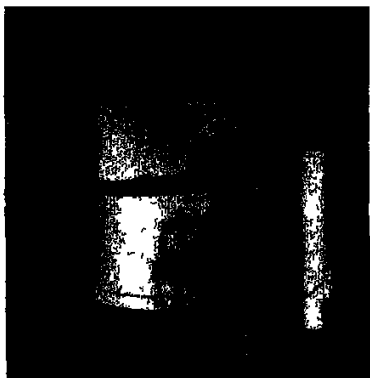
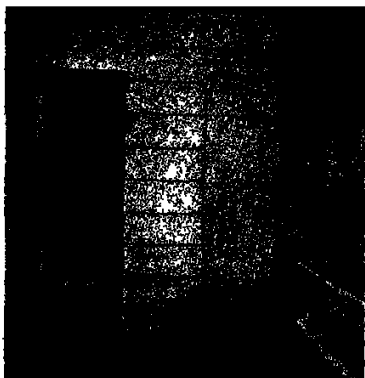
On the centre wall a half figure of Indian rosewood with blue cellalased interior, backed by a mirror On the right wall a cellalased tubular hat and coat rack

Bottom 1 Hall fitted by Maxwell Fry and Jack Howe Note the sliding cupboard door, and the umbrella stand

attachment which has small hooks to take short umbrellas Photo Heal & Son Ltd

2 The hall at 'Sonning Bromley Kent Designed by Duan & Bromley for Mr Geoffrey Dunn

WALLS plastered, ivory colour FLOOR red tiles, with rug in mushroom, white and turquoise, stair carpet mushroom and white FURNITURE side-table in ivory cellalase with turquoise drawer front and supports POTTERY the large jug is cream and the small one turquoise and terra cotta LIGHT FITTINGS chromium The house is a converted coach house and the hall was the harness room The original red tiles have been retained (Photo Rex Smith & Norman Waste Courtesy of 'Decoration')



Top 1 Foyer in an experimental all-steel house (House of the Modern Age) in New York. Architect William Van Alen, for National Housing Inc. Furnished and decorated by Modernage Furniture Co., New York, to the designs of Mme. Mayaska.

WALLS covered in shaded grey paper, with coral bands top and bottom. FLOOR covered in blue linoleum with grey stripes. FURNITURE the console on the right is in white lacquer, with a red lacquer handle and a milk glass top. The dressing-table and bench in the closet on the left are of clear mirror.

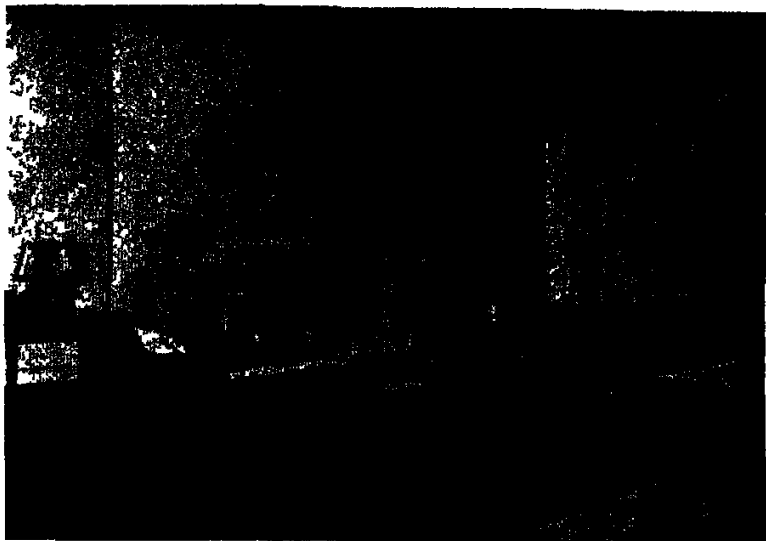
2 The entrance hall and staircase designed by Morris E. Sanders for his New York house (see page 18)

Bottom 1 Hall landing in Sun House, Hampstead, London, the residence of Mr. P. H. Goodbrock. Architect E. Maxwell Fry, B. Arch., A.R.I.B.A.

WALLS cream painted. FLOOR of Venesta Australian walnut. DOORS Venesta alder plywood, flush fitting. LIGHT FITTING a metal trough reflector, cellulosed blue. RAILING of chromed metal (Photo Dell & Wainwright. Courtesy of the "Architectural Review").

2 Sun porch at the home of Mr. and Mrs. J. Lawrence Heyworth, of Ross Bay, Sydney, Australia. WALLS are cream painted. FLOOR of red tiles. CHAIRS of cellulosed tubular metal, with covers of red and white stripes (Courtesy of the Sydney "Morning Herald").

THE LIVING-ROOM



The featureless "all beige" room that has been so common of recent years is becoming boring. Colour is coming back and so is ornamentation of various kinds. We are beginning to ask that furniture, if it need not have superfluous knobs and yards of meaningless fretting or "motifs," in veneer, shall at least display more graceful outlines and colours than those we have had to put up with in default of anything better.

If the following photographs are to be believed, we seem to live in an age of constant mental activity. There is hardly a room that doesn't show a desk, bookshelves, reading lamp and often a typewriter, as essential features of the decorative scheme and a future historian looking at this volume, will deduce that we have a persistent need for slight stimulants and narcotics, by the number of cocktail cabinets and cigarette boxes!

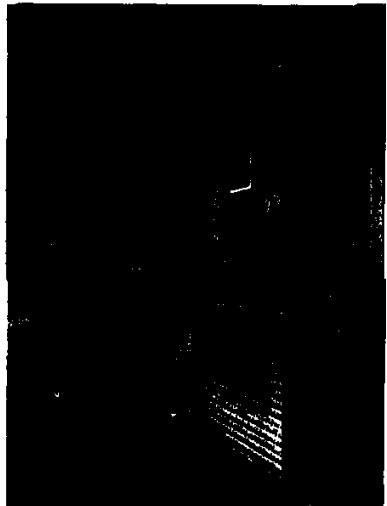
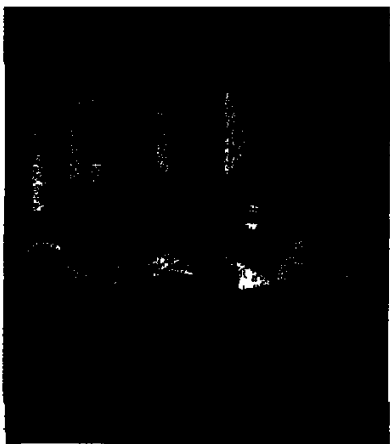
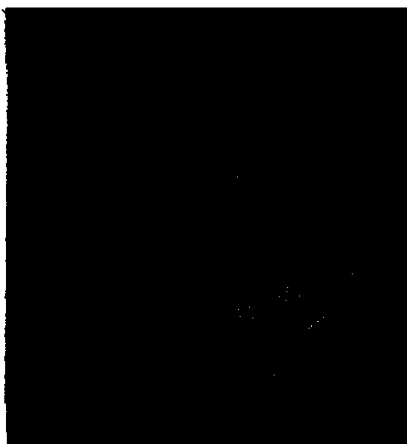
What is genuinely good about modern living-rooms is their air of ease. Chairs are nearly all commodious, comfortably well-proportioned and attractively upholstered. The patterns on fabrics

and floor coverings are less geometric and therefore more restful than they were for a year or two. Walls which would, at one time, have been broken up with too many pictures, light-fittings and so on, now show an unbroken line that is soothing to the eye and also adds space to the room. This is a good thing if not carried too far, no room has yet been devised that would not be improved by at least one beautiful or arresting picture to give it a touch of life and emphasize its decorative scheme.

The best thing in the average living-room of to-day is usually its fabrics, which are gay without being over-bold—brilliant without being garish and tiring. This is probably because we have been vocal on the subject of "good patterns" for quite a long time now, and the fabric manufacturers have been progressive enough to employ first-class artists to cater for our expressed wishes, and then, somehow, to find a way of manufacturing them cheaply. When the furniture makers follow their lead we women shall be truly grateful, because good, well-designed furniture is still far too dear for the average purse.

The drawing room of a London house, shown on page 18 designed by G. Grey Worman, F.R.I.B.A. FURNITURE: woodwork in macassar ebony and a rugger-brown Wilton carpet, designed by Marion Dorn. FIREPLACE in travertine marble. LIGHT FITTINGS: the standard lamps are constructed of glass and copper, fitted with upper reflector and lamps below, the shades

in a light parchment colour. METALWORK: copper. WALL: distempered washroom, the flowerpiece over the fireplace is by Matthew Smith. A large dining recess, with folding doors and service lift, is placed opposite the fireplace wall. Over the recess is a low gallery forming part of a small study. (Photo: Herbert Feltton. Courtesy of the "Architect and Building News.")



1 A view of the lounge in a house at Manchester Designed and executed by The Bath Cabinet Makers Co Ltd, for Drury & Son Ltd., Manchester Décor by Ian Richter

COLOUR SCHEME tones of ivory, grey, silver, blue FURNITURE is of weathered sycamore curl LIGHTING concealed in the dome of the ceiling

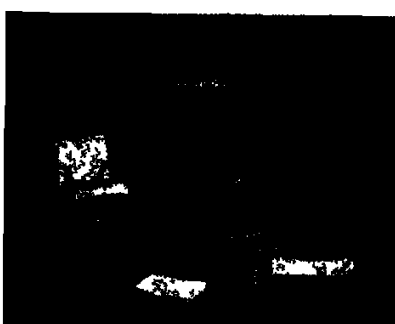
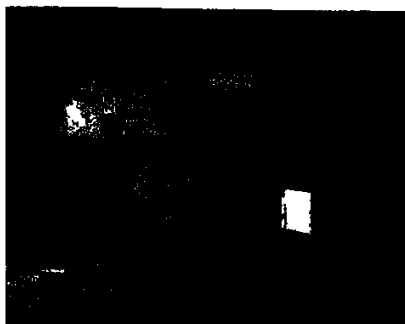
2. Lounge in a Mayfair flat, London, designed by Michael Dunn, Renta Nader and Monica Lehmann.

COLOUR SCHEME very pale pink, white, oyster grey and navy blue. Red cushions as highlights FURNITURE in natural walnut. GLASS mirror in lighted recess over electric heating panel. FABRICS white mohair velvet curtains with white voile draped behind. Navy velvet up-

holstery, oyster-grey fitted carpet FIREPLACE electric heating panel with marble surround WALLS pale pink (Photo Rex Smith and Norman Waste)

3 Corner of a room in the house at Manchester above COLOUR SCHEME in tones of biscuit, fawn and copper FURNITURE and sliding door in pink Madrona veneer WALLS hand-painted wallpaper in soft pastel shades

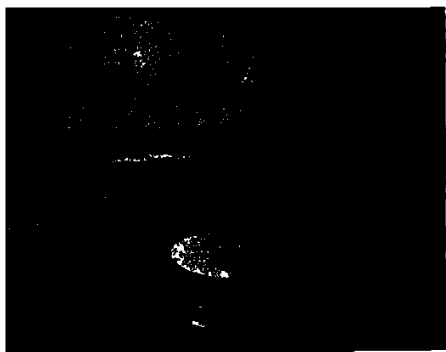
4. Part of a room in the same house COLOUR SCHEME is in tones of biscuit and French blue. FURNITURE and fittings are of English white sycamore FIREPLACE the surround to the electric fire is in moulded glass, sandblasted and silvered on the reverse side Above is a decorative overmantel with strip lighting (Photos Stewart Bale)



- 1 Living-room designed by Maurice Adams
FURNITURE in white sycamore and ebony FABRICS
Covers in black serge piped white
- 2 Living-room of a flat at Highgate, London, designed
by M B Cooke M L Church & Tacton
FURNITURE Desk by B Cohen & Sons Ltd, in
veneer of Makore, with ruboleum top, mahogany chair
- 3 Living-room designed by Marcel Breuer, for Heal &
Son, Ltd, London
- 4 Living-room designed by Maxwell Fry, A R I B A
and Jack Howe, A R I B A, for Heal & Son Ltd
FURNITURE cocktail cabinet in Indian laurel Chairs
in ebonized bentwood with "Latex" rubber cushions
- 5 Lounge designed by Ian Henderson & Co, London

FURNITURE Indian rosewood POTTERY by The Royal
Copenhagen Porcelain Co FIREPLACE in Botticino
marble WALL SURFACE off-white CURTAINS nigger,
green and peach on a straw background Upholstery in
nigger brown lined with gold Berge carpet

6 Living room designed by Maurice Adams Ltd
FURNITURE oak CURTAINS in printed linen
ELECTRIC FIRE with black and silver glass surround
WALL SURFACE matt black, with mortar port-
holes " framed black and white Ceiling of silver metal
paper Chair covers dark blue, piped white Brightly
coloured cushions have semi-nautical motifs In place of
pelmet is rope and large white rings Fish-net is used in
addition to "trefalgar" linen



1 A one-room bachelor apartment designed by Christine Veasey, Reading, England
FURNITURE tallboy with six drawers of varying depths and hanging cupboard to hold eight slats Writing-desk combines cocktail and glass cabinet Natural waxed finish The complete flat, fitted carpets, electrical fittings, curtains and tailored divan covers, cost less than £60 (about \$300) to furnish (Photo Miller & Harris)
2 Living-room in a painter's studio, designed by Jean Royer, Paris
Built-in fitments of oak, with sliding doors of white vitreous material The small bookshelves are supported entirely by vertical sections of clear glass A small table on the fur rug conceals a source of light Lighting otherwise is from the frosted panes which conceal a sloping garret window The floor, of linoleum, has a circular rug of white fur (Photo Gouffe)

3 "Designer's" desk designed by Marian Speyer for The Bath Cabinet Makers
The desk and revolving chair are in Australian walnut The desk and revolving chair are in Australian walnut The desk, as supplied by the Bath Cabinet Makers, costs 31 gns (about \$138), and the chair 9 gns or \$37 (Photo Rex Smith and Norman Waite)
4 Furniture designed by Joseph Körner for Mr Joseph Fodor, Budapest
FURNITURE the settee, 4 metres long, is in natural polished Hungarian nut veneer, and can be converted into a bed Drawer can be seen on the left for clothing, etc COLOUR SCHEME upholstery on the seats in light blue and back cushions in light beige Black glass covers the table top LIGHTING the stand above the settee has an illuminated point at each end, one of which can be seen The cost of this settee is £59 12s or \$238



- 1 Living room in Mr M. A. Adler's house, 7 West Street Clase Hampstead London Architects Percy Tubbs Son & Duncan, F & A A R I B A FURNITURE fitted by the Bath Cabinet Makers, the chair and table, are temporary FIREPLACE walnut and travertine LIGHT FITTINGS designed by Waldo Matland and the architects, executed by Merchant Adventurers Ltd and Troughton & Young PAINT ash grey stippled over pink FLOOR oak strip, carpets by Warrings Ltd (Photo Miller & Harris Courtesy of "Harper's Bazaar")
- 2 Living room in a Victorian house at Oxford, England, decorated and furnished by Gordon Russell Ltd FURNITURE in walnut and sycamore COLOUR SCHEME covers and curtains in blue, thick pile carpets in mulberry brown WALL SURFACE wood veneer paper
- 3 Room in a house at Camden Hill, London, designed by John Evelyn FLOOR of warm grey stained birch Venetian plywood COLOUR SCHEME ivory and grey FIREPLACE

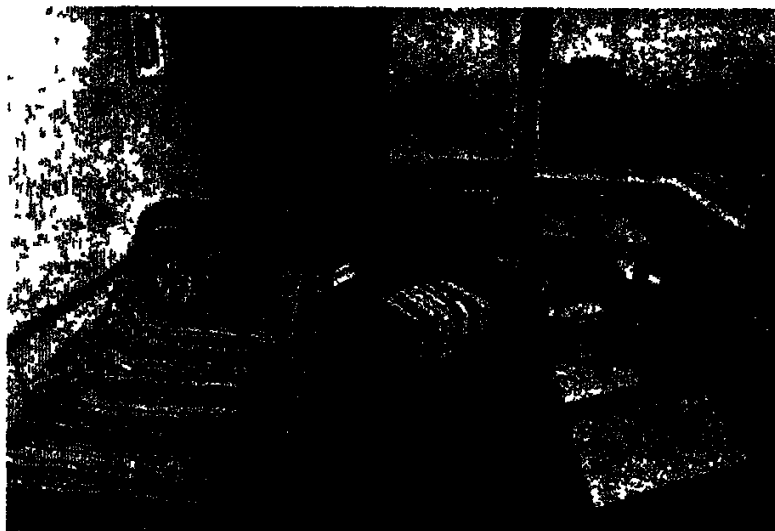
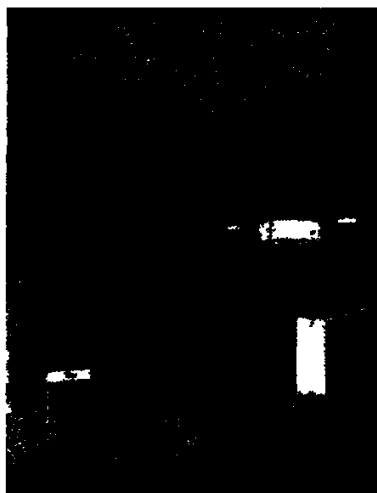
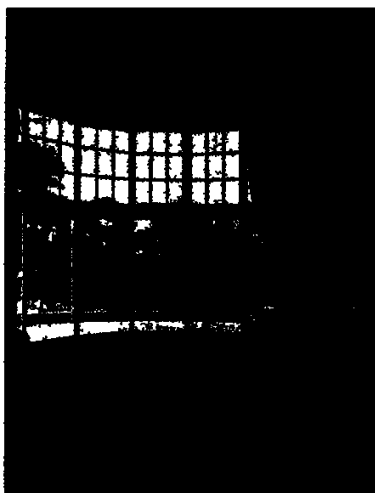
"Cozy" stone in Staybrite steel, surround of roman stone and painted wood, with polished maple top WALLS and ceiling painted ivory FABRICS upholstery and curtains a warm grey

4 Room of a city flat in Stockholm Sweden, arranged by Estrid Eriksson FURNITURE the table in the foreground is of natural polished teak, as is also the framework of the case The writing-table is of natural coloured elm Against the far wall is a cocktail cabinet the base of which is of natural mahogany, while the upper part is entirely of glass with the framework of dull, sand-blasted brass The furniture was designed by Professor Frank and produced by Svensk Tenn, Stockholm WALL SURFACE pure white plaster FABRICS curtains are of unbleached linen, hand printed from woodblocks, with a floral design in bright greens, blues and yellows



1 Living-room designed by M. B. Sanders
Bookcase has built-in radio beneath. Doorway at right
opens on terrace through glass brick façade
2 Lounge in house at Broadstairs, by Bird & Nes Ltd.

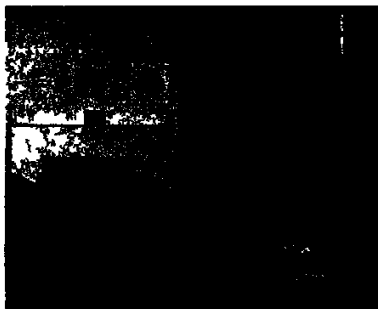
WALLS and ceiling pale terra-cotta. FLOOR oak
parquet FURNITURE walnut FABRICS yellow
tweed curtains, navy blue upholstery, red rugs with white
and yellow pattern LIGHTING twin standard lamps



- 1 Drawing-room bay Norcott Hill, Berkhamsted, England, for Mr T Geoffrey Blackwell Designed by R W Symonds (See page 16)
 WALLS grey green FURNITURE walnut Bay window on sliding track, each unit folding back to give uninterrupted opening
- 2 Music room Architect and decorator, Ernst L Freud

WALL SURFACE of Japanese grass cloth FLOOR 'Nool' mosaic FIREPLACE Ancaster stone, bronze grilles Hand-woven rug by Marion Dorn COLOUR SCHEME dark brown, beige, yellow

3 Living-room in Budapest Designer, John Beutson WALL SURFACE natural rough linen Corner window opening completely to terrace outside



1 Room in house at Bromley, Kent, decorated by Dawn S of Bromley

WALL SURFACE off-white rough paper FLOOR birch ply FURNITURE birch and sycamore FIRE-PLACE hand trowled cement COLOUR SCHEME off white, madder brown turquoise (Photo "Decoration")

2 Bar-room of house in Australia, redesigned by F Glynn Gilling

WALLS cream FLOOR honey-coloured CURTAINS mustard, green and red Red lacquer roller shutter to bar

3 Living-room in flat designed by Molly Grey, Sydney, Australia

Built-in fillet of desk, radiator and bookshelves COLOUR SCHEME warm ivory and coral

4 Bed-sitting-room in London flat Designer, Gordon Russell

FURNITURE natural oak fabrics

5 Designer, Ian Henderson & Co, London

FURNITURE Australian walnut and sycamore

6 Living-room, "Green Gables" Landfield V S W, Australia WALLS ivory, carpet green



1 Lounge, designed by Julie Jacob Ltd, London
WALLS white FURNITURE birch FABRICS nigger
and white curtains and chair coverings, rust cushions
METALWORK polished copper

2 Morning room in modernized London flat Designer,
Maurice Adams FURNITURE Australian walnut
FABRICS beige and brown

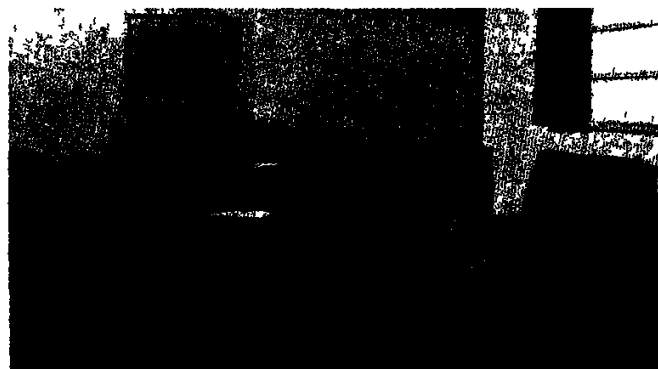
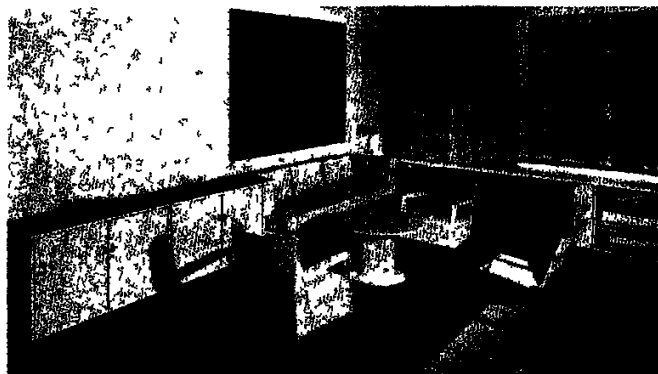
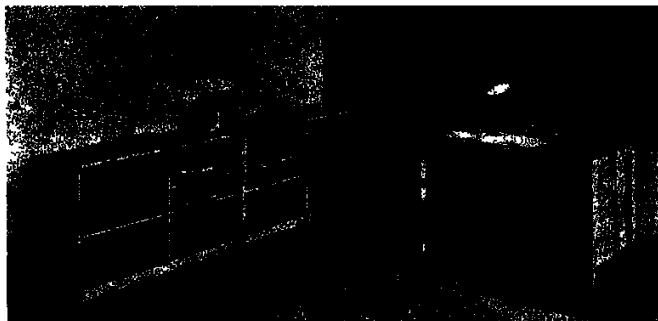
3 Drawing-room, Highgate, London, by Bird Hes Ltd
WALLS AND CEILING cream FLOOR woodblocks
stained and polished FABRICS rugs cream, patterned
blue and brown Chairs covered with red-brown tweed
FURNITURE pacific maple and bubinga

4 Salon of new suite, Claridge's Hotel, London De-
signer, Oswald P Milne

WALLS AND CEILING beige pink FURNITURE
Japanese chestnut veneer Designed by architect Made
by Messrs Burke FABRICS green and silver hangings,
covers of chairs, curtains by Allan Walton Reproduction
below is part of same suite

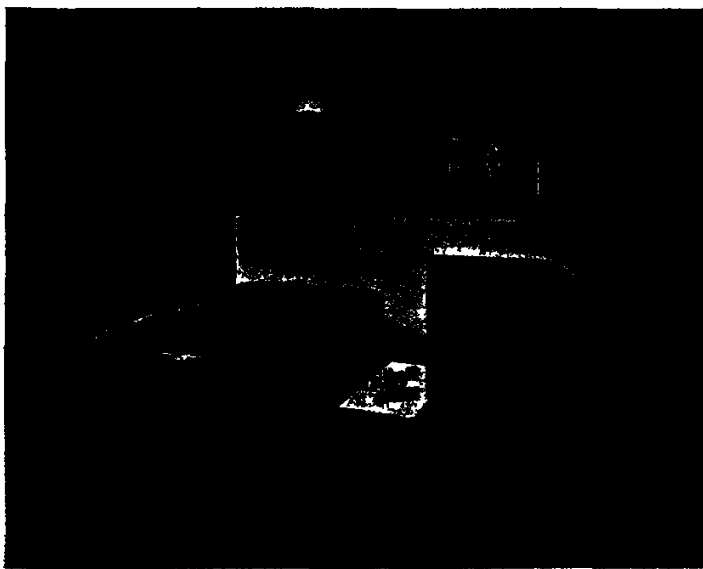
5 Drawing-room, Seymour Place, London Designer,
Bird Hes Ltd

FURNITURE rosewood FABRICS dark vereda tweed
upholstery (Edinburgh Weavers), amethyst satin curtains
(Allan Walton) FIREPLACE polished Portland stone
COLOUR SCHEME built round valuable Persian rug



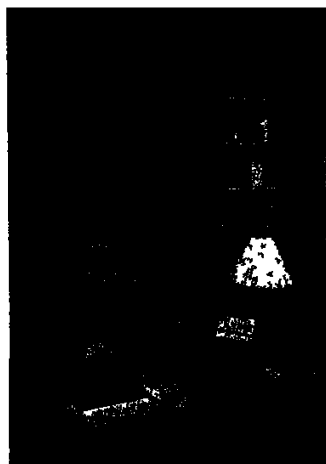
1 DESIGNER *Bouman Bros, London.* FURNITURE *birch writing-table, arm-chair in black cellulosed birch, cellulosed bookshelves* FABRICS *Hungarian curtains, coral and beige. Hand-tufted Axminster rug, black, beige and grey* 2 DESIGNER *W Ponsaet, Amsterdam* Executed by *Metz & Co* WALLS *light grey.* FLOORS

covered in blue material with bright red carpet 3 DESIGNER *Bouman Bros* FURNITURE *"Lookon" bookshelves and "Unit" settee* Circular oak book table *Chromium reading lamp with adjustable arm.* FABRICS *curtain in "Style" beige and coral, settee in brown and white* Hand-tufted Axminster rug by *Marion Dorn*



Two views in New York pent-house home of Raymond Loewy, designed by himself. Above entrance lobby. WALLS yellow. FLOORS black linoleum. FURNITURE grey with chromium trim. PICTURE stream-lined loco-

otive designed by Mr. Loewy. Below FIREPLACE white with indented bookshelf. WALLS two light gold, two oyster white. FURNITURE Danish and chairs in greyish tan herring-bone mahogany. Coffee table with mirror top.



1 American living-room Decorated and arranged by
Russel Wright

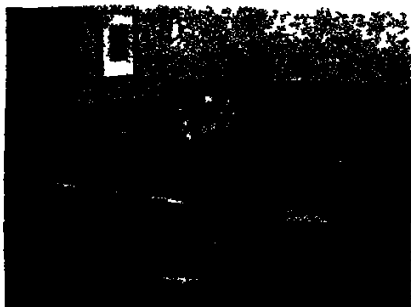
COLOUR SCHEME brown, tan, cream

2 Interior showing "stripped pine" wallpaper by
Arthur Sanderson & Sons, London. Chair fabrics, Old
Glamis "Neum" checked crash (Donald Bros)

3 American living-room Decorated and arranged by
Russel Wright

4 Living-room in the House of the Modern Age, New
York (see p 42) Decoration by Mme Majeska for
Modernage Furniture Co

5 Interior with Sanderson's "Sycamore" paper



1 DESIGNER Gordon Russell Ltd, London WALLS cream FURNITURE slightly toned oak CARPET brown hair pile 2 DESIGNER R W Symonds, London FURNITURE, writing-table, chair, couch, in white hide Drawer fronts and top of table in mirror glass CURTAINS white silk quilted from design by Frank Dobson 3 Lounge DESIGNER Ian Henderson & Co, London WALLS off-white FURNITURE Australian walnut FABRICS Curtains go down whole

length of room combining colours of carpet (a rich warm brown) and walls Upholstery, warm colour hand-woven fabric Loose cushion backs and seats in same fabric but pale green 4 Exhibition lounge for P E Gane Ltd, Bristol DESIGNERS Marcel Breuer and F R S Yorke, A R I B A FURNITURE sycamore, chiefly Sideboard by M Breuer, round table with chromium base by J P Haily "Plan" easy chair



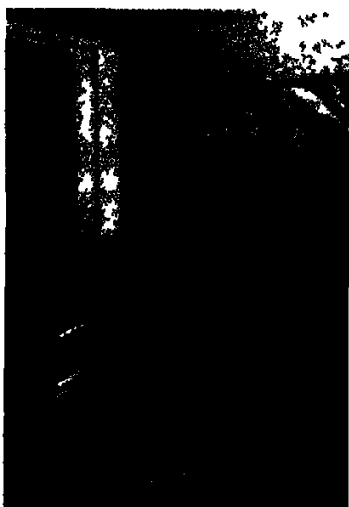
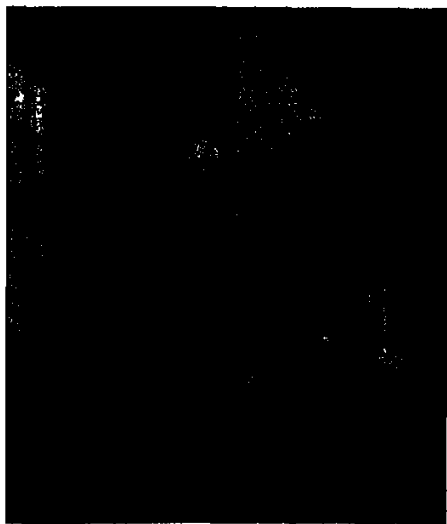
1 House of Mrs J S Sykes, Hampstead, London
DESIGNER R W Symonds Fitment with cupboards
and electric radiator 2 Corner of combined lounge and
dining-room in London house DESIGNER Julia Jacob
Ltd WALLS Birch ply, waxed. FURNITURE
mahogany, macassar handle to table FABRICS green
spotted white chintz, nigger oilskin curtains Green
Swedish base 3 Study DESIGNER Raymond McGrath

for Heal & Co, London WALLS covered in mirrors
FURNITURE mahogany bookcases, cellulosed grey tops,
sliding glass fronts Chairs can be stacked 4 Interior
showing new B J Esse heating stove designed by Betty
Joel for the Esse Cooker Co Ltd Silver grey surround and
hearth WALLS silver canvas paper, white ceiling
FURNITURE English white sycamore Chairs covered in
plum-coloured "Viyella" Chinese picture



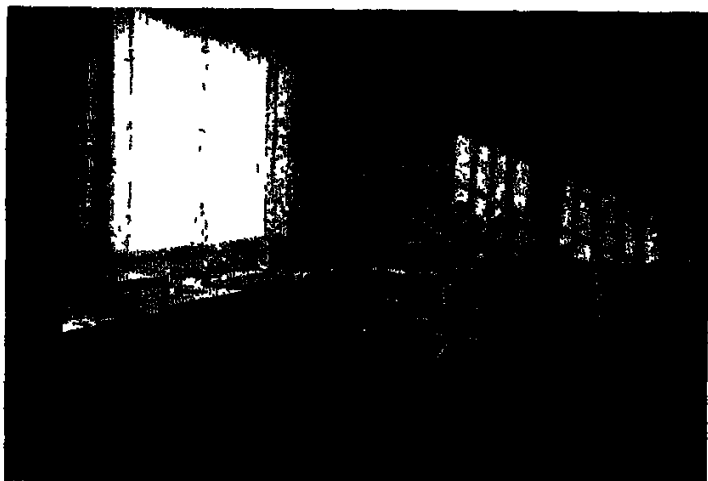
1 Studio and dining-room in house in Brussels ARCHITECT AND DECORATOR De Coene Freres, Courtrai WALLS AND CEILING matt ivory FURNITURE built-in polished teakwood Chromium plated circular table

LIGHTING standard reflector lamps Brown carpet, white hand-made rugs 2 Flat at Lancaster Gate, London DECORATOR Wm Whitley Ltd FURNITURE white beech FABRICS off-white, red and black



1 Residence of Dr Hall Best Sydney, Australia
WALLS Ivory FURNITURE built-in bookcase, desk
of Queensland walnut Chairs covered in Old Bleach
green and ivory plaid linen 2 Lounge cocktail bar in
London flat DESIGNER Michael Dawson, Monica
Lehmann and Rastis Nader WALLS pale pink
FIREPLACE, chromium-plated heating panel in marble
surround FURNITURE bar in walnut with copper and

aluminum bands FABRICS heavy blue upholstery, oyster
grey carpet Mural by Mallo gives effect of draped fabric
3 Study in London flat DESIGNER Gordon Russell
FURNITURE walnut fitment round three walls FABRICS
glazed print linen curtain (Edinburgh Weavers, divan
cover in linen 4 Corner arrangement showing sofa
and round glass top coffee-table designed by Gilbert Rohde,
New York, made by Herman Miller Furniture Co



1 Room on the seventh floor of Paris house. DESIGNER: Pierre Barbe. WALLS and FITMENTS: washable white finish. FLOORS: red lino covered with dark brown carpet. FURNITURE: arm-chairs covered with dark brown satin and couch on white frame with legs in black metal.

A creeper on balcony shuts out neighbouring roofs.
2 Student's room. DECORATOR: Jean Ruyère, Paris. FURNITURE: desk in teakwood, upright glass partitions in shining fabrics. Divan covered in madder-brown wool, red and yellow cushions.

THE DINING-ROOM



It is not to be denied that our dining-rooms to-day are adequate rather than elegant. The place where most of us eat is—let us admit it—very often small to pokiness, bleakly utilitarian in its appointments, and almost monastically bare of ornament. In some ways this is all to the good, but it will be a pity if we go too far and absolutely banish frivolity and decoration from our dining-rooms. Already the “eating nook” (a horrid little alcove in the living-room) is a feature of American apartments, and one of which house-agents proudly boast—as if it were the last word in streamlined living and not just a body-blow at the whole idea of pleasant, comfortable meals. And even in houses, flats and apartments, where a room is still given up to that still-guest-important opportunity for relaxation and social

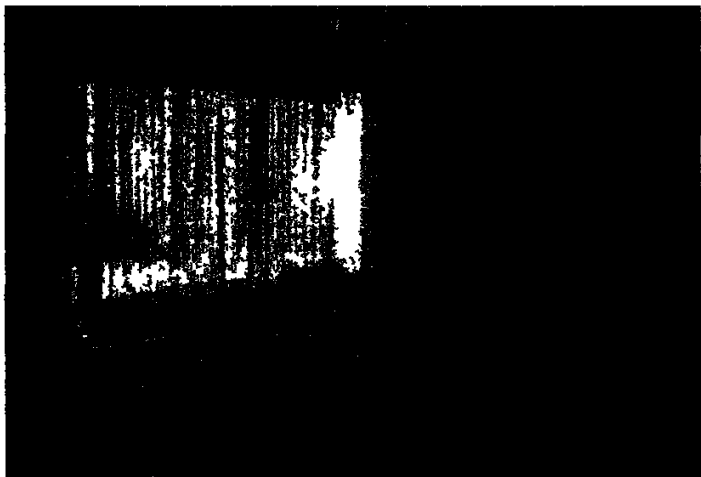
enjoyment, the “eating nook” idea tends to creep in. The furniture consists of table, chairs and built-in buffet, service is made swift and easy by means of service-hatch, trolley, and electrical equipment for making toast and coffee, and altogether one might almost be in an up-to-date snack-bar for all the resemblance dinner has to the leisurely and mannered junction of earlier days.

All this tends to make meals speedier, but somehow less glamorous. And I doubt if women really like it.

There is one thing to be said in favour of the present-day dining-room, the chairs are nearly always well balanced, rather low, and very comfortable, so that the phrase “dining-room chair” no longer suggests an aching spine and (if you are on the short side) dangling legs.

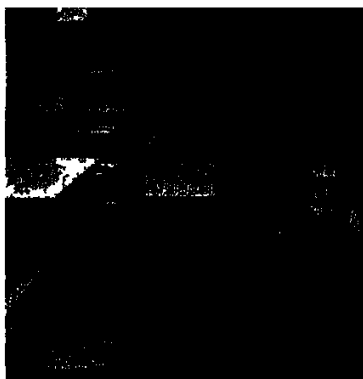
Dining room in flat of Mr & A Richardson, Sydney, Australia. WALLS cream paper. FLOOR dull red. FURNITURE collapsible pine table. DRUGGET Indian.

drugget, cushions in coarse weave, yellow and green. The room is entered through a hatchway and roof used for meals in summer.



1 Residence of Mr and Mrs R C Kramer ARCH-
TECT William Lescaze Dining room looking towards
garden 2 ARCHITECT Walter Loeffler, Berlin

WALLS pale ochre lime wash FURNITURE ash, grey-
green FABRICS covers of thick wool, white with
red threads



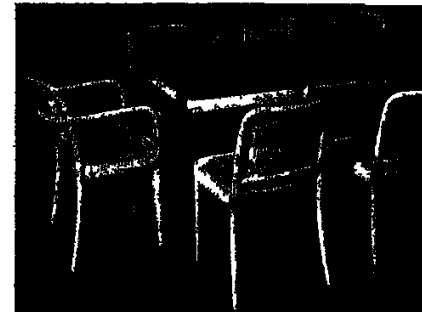
1 DESIGNER *Brian O'Rourke* MANUFACTURER *Heal & Co, London* FURNITURE *pear and cynamore, sideboard with glass top and door, chairs covered in pale grey fade* 2 DESIGNER *Cynthia Reed, Melbourne* FURNITURE *ash and jarrah* 3 Table arranged by *Astrid Sampe, Stockholm* *Tite-à-tite* table mats of green silk

and cellophane thread 4 DESIGNER *Gordon Russell Ltd, London* FURNITURE *walnut and bleached birch* Chairs by *Thonet Bros Ltd, London* Side table forms dining extension Grey hair pile carpet 5 Dining-table in waxed walnut, with chairs to match, by *Heal & Son, Ltd, London*



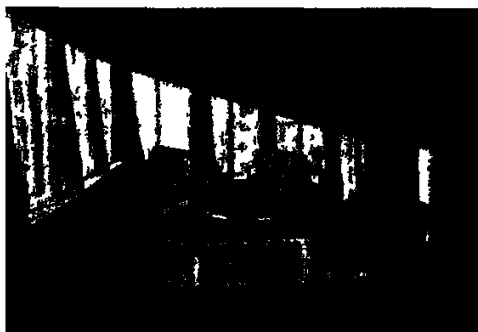
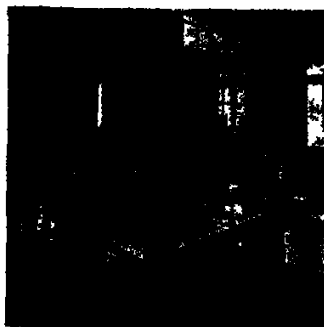
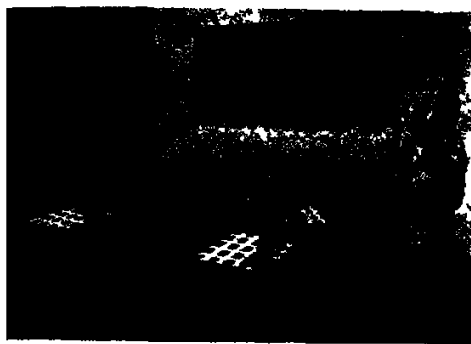
1 DESIGNER *The Route, Gallery, London* WALLS Japanese wood fibre Plaque of spun glass FURNITURE English walnut, linen upholstered chairs 2 Residence of Mr Cary Grant DESIGNER Ian Henderson, London WALLS off-white FURNITURE Canadian silk wood with Australian walnut relief FABRICS green

with warm oak-leaf curtain design 3 DESIGNER Marian Speyer, London FURNITURE in Japanese chestnut, golden brown Gold and rose-striped curtains 4 House at Canberra, Australia WALLS cream silk cerise design CEILING pale pink FURNITURE chromium steel, table with black hardwood top



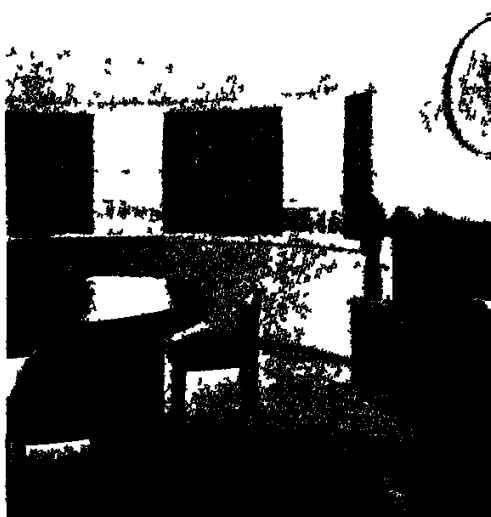
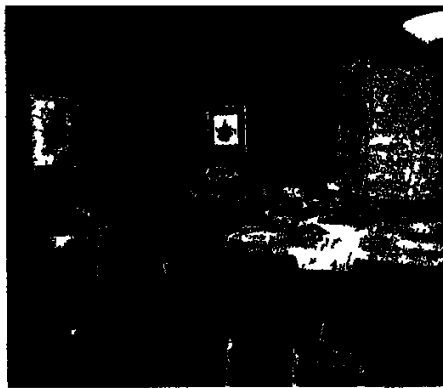
1 DESIGNER Pierre Yago with Rene Drouin Paris Buffet in wood painted yellow 2 DESIGNER Maurice Adams, London Folding dining-table, cocktail cabinet, writing-desk Dining surface 5 ft 6 in by 3 ft 6 in Rug in white calf fur 3 DESIGNERS M B Cooke, M L Church and Tecton MANUFACTURER B Cohen & Sons 'Basic' dining-room furniture, "Highpoint," Highgate, London Table veneered with

makore, mahogany chairs in cream morocco 4 DESIGNER Gordon Russell London FURNITURE walnut and birch, side table as dining extension 5 DESIGNER F Spangaard, The Hague Buffet in grey and yellow lacquer, black mahogany glass and nickel 6 DESIGNER Maurice Adams, London Folding dining-table in Australian blackwood and sycamore Ornaments in smoke glass and pewter Floor in padouk



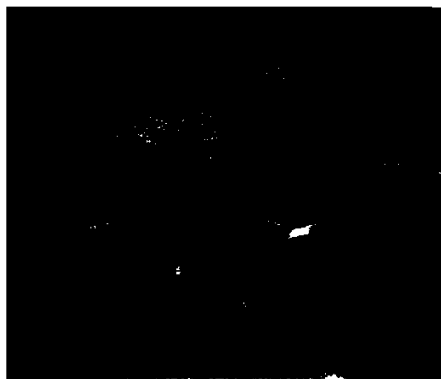
1 DESIGNER *Jean Royere, Paris* Simple construction applied to dining furniture 2 House of Mrs MacGregor, Kensington, London DESIGNER *Laurence Rowley of the Rowley Gallery* Two rooms converted into large lounge-dining-room WALLS grey FURNITURE burnished silver-gilt lacquer FIREPLACE polished black glass, Bratt Colbran electric radiator FABRICS yellow and blue curtains, blue upholstery, Chinese rugs 3 DESIGNER *Maxwell Fry, A.R.I.B.A.* and *Jack Howe, A.R.I.B.A.* for *Heal's* FURNITURE Indian

laurel, chromium legs Chairs in ebony-stained bentwood 4 DESIGNER *René Drouin, Paris* WALLS white FLOOR oak FURNITURE chromium steel FABRICS yellow and chestnut Sculpture by Zadkine 5 House in Surrey DESIGNERS *John Izod with A.V. Pilschowski, A.R.I.B.A.* WALLS white FLOOR birch ply FURNITURE *Pratt & Lloyd Ltd* FABRICS *Donald Bros* 6 DESIGNER *Marian Speyer* Sideboard in Japanese chestnut, with a sheet glass top, and detachable sections Designed to fit into a corner



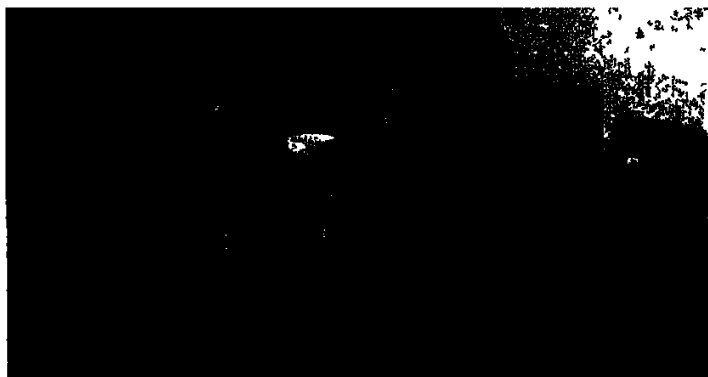
1 House of Geoffrey Dunn, Bromley, Kent DESIGNER Dunn's, of Bromley WALLS off white FURNITURE birch table, black and coral chairs FABRICS black, coral and yellow One time coachman's parlour transformed (see page 41) 2 Dining-room designed by Miss Mayeska for Modernage Furniture Co., New York (House of the Modern Age) 3 Dining-room by Bird Ills Ltd, London WALLS AND CEILING cream FURNITURE stonized FABRICS upholstery and curtains cream tweed, cushions and rug tomato coloured (ends of rug cream) Designed for small dining-room or

dining-living-room, ends of built-in settle are sideboard cupboards 4 Dining-room in house in Lancashire, decorated by The Bath Cabinet Makers, Bath, with F Drury & Son, Manchester Decor by Ian Richter Designs by H J Hyde COLOUR SCHEME honey, biscuit and fawn with nigger and tomato FIREPLACE Hopton Wood stone, stainless steel surround and walnut mantelpiece FURNITURE figured walnut FABRICS by Allan Walton, London, carpet specially made by Wilton Royal Manufacturing Co Ltd, London.



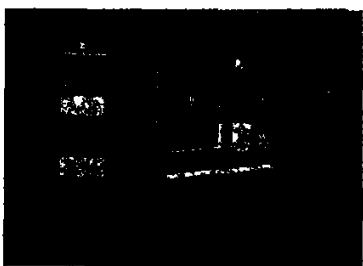
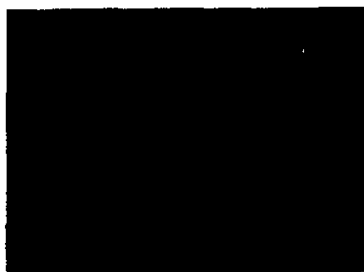
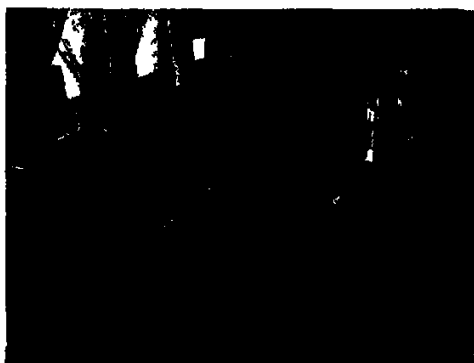
1 DESIGNER *Jan Henderson & Co, London* WALLS *straw-coloured Japanese grass cloth* FURNITURE *Japanese chestnut and walnut* FABRICS *blue velvet upholstery, fawn carpet* 2 DESIGNER *The Rowley Gallery* WALLS *panelled in Golden Sun wood* FLOORS *black companion* FURNITURE *burnished lacquer table, fluted glass frieze, lighting beneath the top giving*

warm or cool light 3 House in *Birkenhead, England* DESIGNER *Gordon Russell* WALLS *cream* FURNITURE *walnut with bird's-eye maple* FABRICS *pink and blue curtains, hand-tufted carpet by Marian Pepler* 4 DESIGNER *Pierre Vago with René Drouin, Paris* Furniture in *aluminium, silver and blue* Built-in cabinet *fitting one wall, with mirror shelving*



1 DECORATOR *Bowman Bros* FURNITURE *Leaf dining-table, chairs in brown and white spot tapestry*
FABRICS *Gold beige and brown curtains, Indian carpet in tones of biscuit* 2 DECORATOR *Bowman Bros*
Furnish table and chairs in birch, natural cellulosed

finish, design by Alvar Aalto for Finnmar Ltd. 3 DECORATOR *Jean Royère* FURNITURE *natural oak white polished surfaces, chairs in polished copper* Indirect lighting from trough over buffet *Hand-woven rug on polished wood floor*



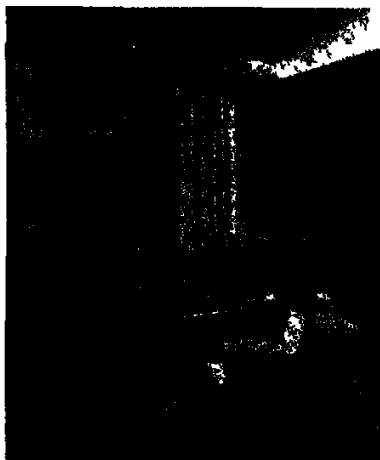
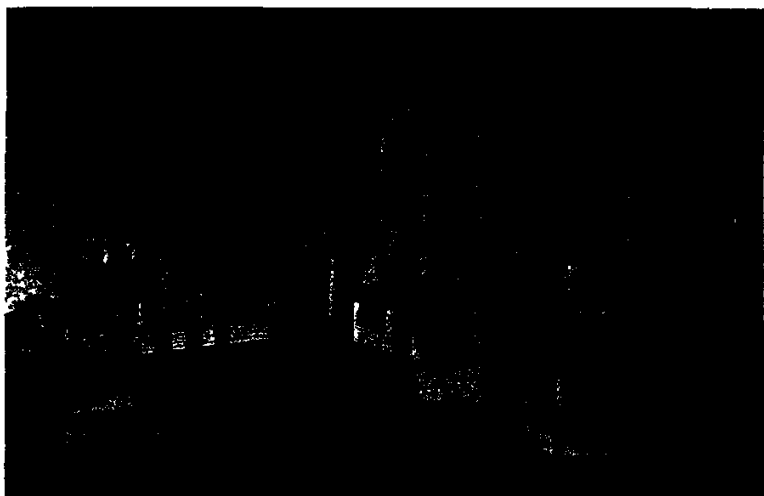
1 House in rue de Varize, Paris ARCHITECTS Henry and Joseph Gutmayer Private bar leading off a large studio used for receptions, by a small staircase WALLS cream. Stools and chairs metal, green upholstery Gilt mirror behind bar 2 Private bar, Kockelberg, Brussels ARCHITECT Charles de Mery Light fitting on column of pearwood. Counter covered with red lino Frieze above Stools chromium, covered with sheepskin

3 Bar off lounge, house of Mr and Mrs Dudley Branton, Toorak, Australia. Bar of unstained waxed wood, mirror glass and chromium, stools scarlet topped, curtains yellow ochre 4 House of Mrs W Ferguson, Sydney DESIGNER Margaret Jaze Scheme in green, black and white 5 and 6 Cherry mahogany cocktail cabinet. DESIGNER John H Butler MANUFACTURER Practical Furniture, London.



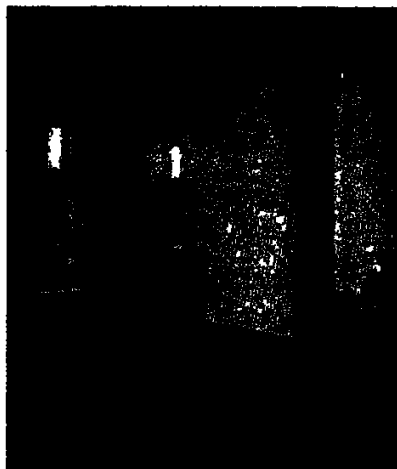
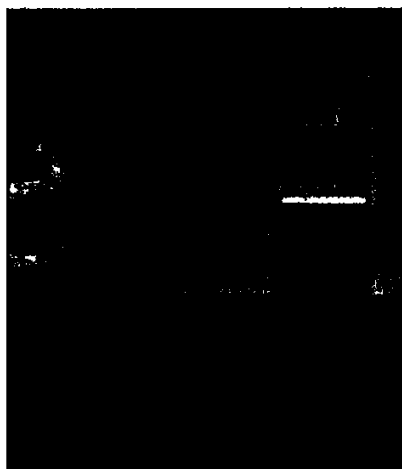
1 DESIGNER *W. Penseel, Amsterdam* Executed by *Metz & Co* COLOUR SCHEME *light grey, blue carpet red hearth* 2 House at *Nieuilly* of *Mme. Pausant Van Cleef* DESIGNER *T. Tobolski, "Pierres et Métaux"*

Ltd WALLS *Plastic painting white-cream* FLOOR *Roman travertine* FURNITURE *chairs, black polished wood, covered blue satin and table smoky glass* Curtains *ivory satin, white wool* Pictures by *Vlaamincx*



Three views of a Paris apartment ARCHITECT AND DECORATOR Michel Roux-Spitz WALLS AND FIRE PLACE in Roman travertine FURNITURE lacquered in a darker brown, armchairs and couch upholstered in beige

leather FLOOR covered by an old Chinese carpet LIGHTING indirect, by luminous ramps, supplemented by standard and table lamps Old Chinese curios on mantelpiece and tables



1 *House of Mr d'Oyly Carte, Kingwear, Decon*
 ARCHITECT Oswald P Milne FLOOR Venesta
 birch Recess lined with glass tiles for lavatory basins
 2 DESIGNER Ian Henderson & Co COLOUR
 SCHEME Nigger, green and yellow, rich brown
 carpet FURNITURE sahnwood and orangeswood relief
 LIGHTING Cylindrical shades with pull switch cords

3 DESIGNER Ian Henderson & Co WALLS off white
 FURNITURE sahnwood and orangeswood FABRICS
 plain ribbed silk in three colours, nigger, yellow, green
 Note the raised dais and bedhead built into corner
 4 DESIGNER Ian Henderson & Co WALLS pale
 pink FURNITURE sahnwood, wory handles Green
 bedspread, nigger upholstered back with green buttons

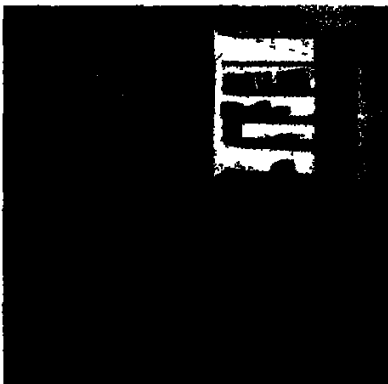
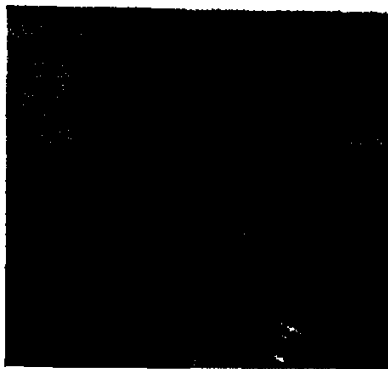
THE BEDROOM

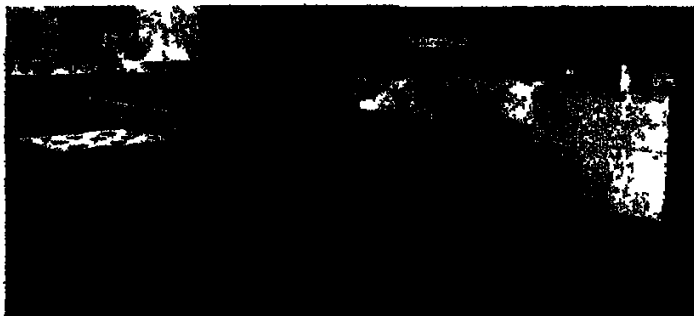
The bedroom of to-day (that is, the bedroom we should all like to have) is, on the whole, a pleasing place. For one thing, it boldly declares itself as a sleeping apartment. A good modern bedroom does really display a number of features which everyone naturally likes—space, light, colour, pretty fabrics and useful fittings, such as built-in wardrobes and clothes shelves, dressing-tables that combine, for the first time in history, comfort with visibility, bedside tables that will really accommodate a telephone, a breakfast tray and (of course) those permanent necessities, books and a cigarette box.

Bedrooms ought not to have restless patterns or tiring colours. They should not be crowded, and they should be easy to clean. The furniture should be rather plainly designed, and solidly constructed. Wardrobe doors mustn't stick or squeak, and drawers must run smoothly as well as being of the right size to take clothes folded the way all laundries fold them. Curtains must not only look nice, they must run easily and silently and exclude light but not air. Wherever light is needed it should be instantly available, either automatically (as in a clothes cupboard) or by means of a convenient switch. Shoes and hats should have special racks fitted at eye level and concealed by dust-proof doors. Every bedroom should have its accompanying bathroom or at least a basin with taps for hot and cold water. Everything should be done to aid good sleeping and effortless dressing and undressing—and could be done in the least pretentious home by means of a little intelligent planning.

At present, alas, many of the above simple conveniences are still luxuries of the well-to-do. But in an age of cheap electricity and mass production it is inexcusable that it should be so. Women see no reason why all these things should not be part of the accepted essential equipment of every home. Those architects, builders and manufacturers who provide them will go a long way ahead of their competitors in women's estimation.

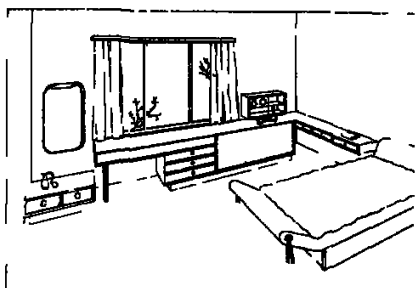
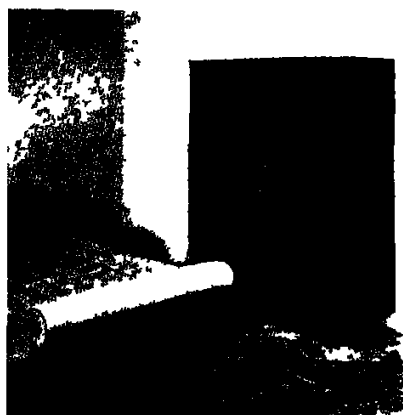
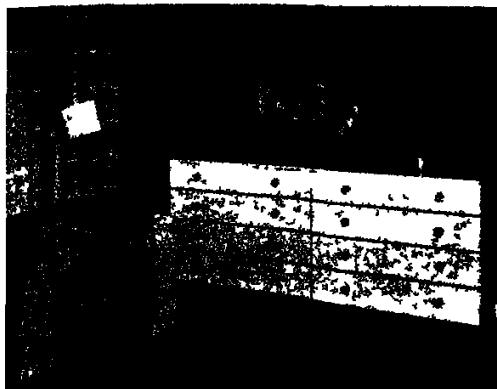
1 Boy's room DESIGNER Robert Heller To meet the needs of a boy of sixteen WALLS blue-grey FABRICS grey and maroon upholstery Black carpet, grey curtain and blinds FURNITURE Built-in chest-desk combination, built-in radio and bookshelves, against studio bed. 2 Bedroom, at Broadstairs, England DECORATOR Bird Hes Ltd FURNITURE dark walnut FABRICS madder velvet curtains, carpet madder pole, rug lambskin. Coverlet tomato twined, cushions gold satin. LIGHTING set as panels in furniture 3 A room for a man DESIGNER Robert Heller, New York





1 DESIGNER *Margareta Köhler, Stockholm* FURNITURE ivory lacquered birch FABRICS silver quilted coverlet, wool rug in green 2 DESIGNER *Jean Royère* WALLS sky blue FURNITURE cycamore Built-in cupboard round fireplace, drawers without handles, pulled

from grooves Coverlet in yellow satin 3 DESIGNER *Jean Royère* WALLS pink FURNITURE in pale-sander covered with ivory satin, mirror-top table FABRICS pink curtain behind bed, others pink silk, yellow flowers, white fur rug Radiator with lighting niche



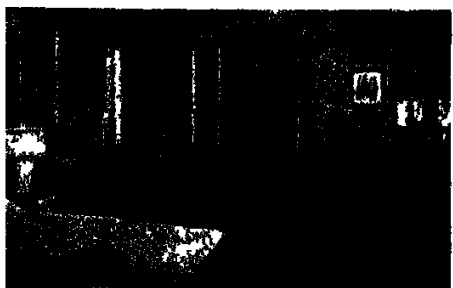
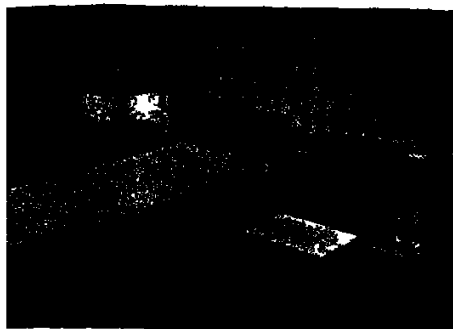
1 and 2 DESIGNER *Gilbert Rohde* Chests and
"Dorothy" in bird's-eye maple and walnut 3 and 4, DE-
SIGNER *Z. Kovacs, Budapest* Dream bed and plan
showing relation to built-in furniture in a suggested bed-
room 5 DESIGNER *Maurice Adams Ltd, London*

FURNITURE *Australian walnut* Bedspreads heavy
multi-colour weave 6 DESIGNER *E. Maxwell*
Fry, A.R.I.B.A. "Sun House," Hampstead, London
FURNITURE of ash veneers and Indian silver greywood
made by *B. Cohen & Sons, Ltd*



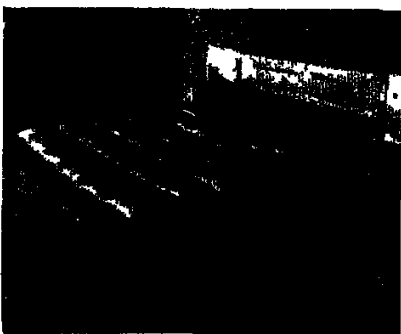
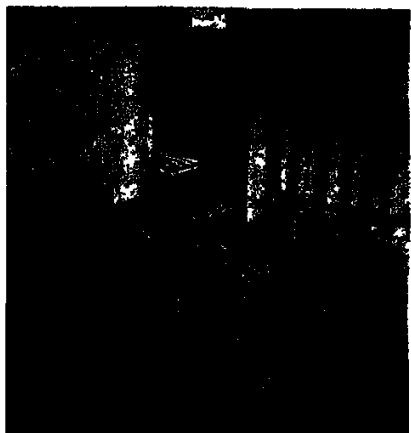
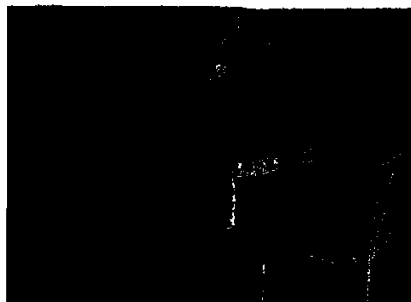
1 DESIGNER *Bird Iles Ltd* Dressing-table in walnut
2 DESIGNER *Marian Speyer* "Wagon ist" filament
Bedspread in silver-grey satin, hand-blocked design.
3 DESIGNER *Bird Iles Ltd* WALLS grey FURNI-
TURE *Columbian pine* FABRICS *white and yellow*
4. DESIGNER, *Hugo Gnan, Jr* Scheme in white and

blue 5 DESIGNER *Bird Iles Ltd* *Altus* bedroom,
recessed beds with cupboard either side FURNITURE
walnut FABRICS *blue tweed and pink satin*. 6 DE-
SIGNER *Bird Iles Ltd* Dressing-table of whitewood
Long mirror, glass table top Tubular lighting at each
side of mirror



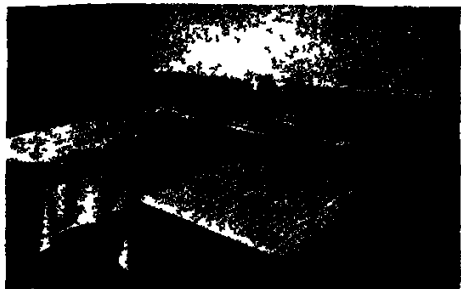
1 DESIGNER Russel Wright for Conant Ball Co New York WALLS green and off white FURNITURE American Modern in maple finish to harmonize with period as well as modern pieces 2 Bedroom of John Archbold DESIGNER Mortu Sanders WALLS red and white, one mirrored FURNITURE Brazilian rosewood off white leather 3 Park Avenue penthouse DESIGNER Robert Heller COLOR SCHEME beige

and terra-cotta FURNITURE Macassar ebony built-in LIGHTING recessed in ceiling centred over bed 4 Guest bedroom, "House of the Modern Age" DESIGNER Ian Allen and "Modernage" WALLS blue FLOOR henna broadloom FURNITURE aspen and white lacquer 5 DESIGNER Alexander H Gward for Hampton Shops New York Plaster relief on wall behind bed, tuna chair



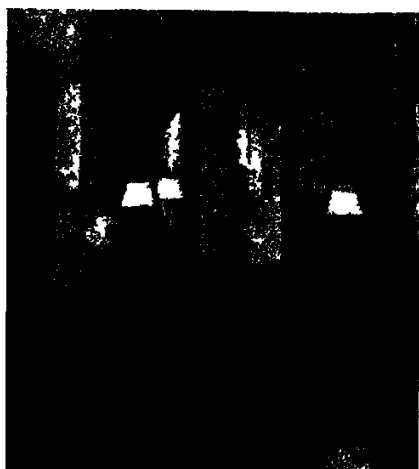
1 Bed-sitting-room in London flat DESIGNER Gordon Russell WALLS cream FURNITURE oak CARPET brown hair pile 2 Bedroom in London flat DESIGNER Michael Dunn, Monica Lehmann and Rosita Nadir WALLS pale blue distemper FURNITURE cellulosed oyster grey Bedhead and hip chair upholstered in white hide FABRICS cream satin curtains with navy stars Navy satin bedspread Porthole lights in bedhead 3 DESIGNER Ian Henderson & Co WALLS off-white FURNITURE white tycamore, Australian walnut FABRICS cream and blue satin A small room in which

space difficulty was minimised by repeating curved bedside shelves on the chest under window with full-length mirror between 4 Bedroom in London flat DESIGNER Michael Dunn, Monica Lehmann and Rosita Nadir WALLS blue distemper FURNITURE built-in cupboards, bedhead tables, etc bedhead, stool, tub chair in white hide Small table with glass top made to show Japanese rock garden beneath The whole of one wall consists of built-in cupboards Upper centre lined with mirror and glass shelves to serve as dressing-table Strip lights go on automatically when doors are opened



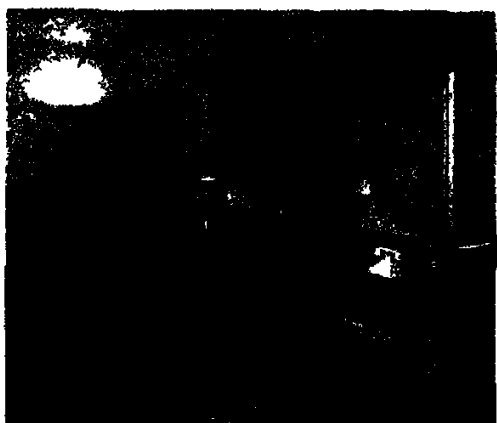
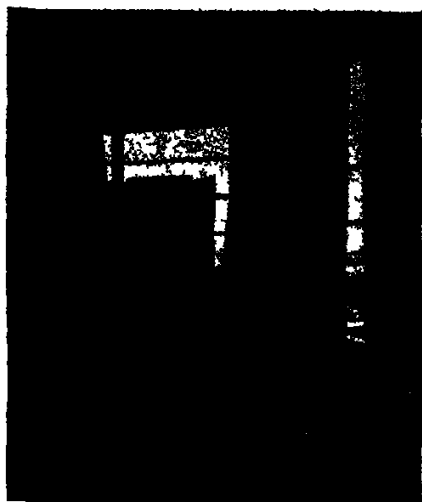
1 DESIGNER Betty Joel Ltd FURNITURE English weathered sycamore FABRICS pale blue striped fabric on chair Same fabric in orange for bedspreads 2 DESIGNER Maurice Adams Dressing-table in black and white sycamore Two glass cantilever shelves Cheval mirror has figure drawing in bronze green Stool covered with white calf Table and stool in maple and sycamore, rose zebrawood, etc 3 DESIGNER R W Symonds WALLS pale green FURNITURE large bedroom furniture cupboard with electric panel fire surmounted by mirror at one

end FABRICS Quilted chintz curtains white tulips on green background String colour carpet 4 Child's bedroom DESIGNER Ian Henderson & Co WALLS cream FURNITURE egg-shell blue FABRICS glazed chintz with amusing figures in nigger, yellow, blue and peach Royal Copenhagen Pottery 5 House at Neuilly DESIGNER T Tobolski of Societe Pierre et Metal WALLS plastic cream paint FURNITURE armchairs in white leather Dressing-table of unpolished glass, drawers covered with white leather



1 Dressing-table of sahnwood with orangewood relief, economising space DESIGNER Ian Henderson & Co
2 DESIGNER Miss Estrid Eriksson of Svenska Tenn, Stockholm COLOUR SCHEME in Sung colours—ivory, silver grey, sky blue, celadon green, sapea and black
WALLS ivory FLOOR covered with bleached straw matting Modern four-poster bed in elm with cotton

curtains 3 Dressing-table in mahogany DESIGNER Professor Frank for Svenska Tenn, Stockholm. Mirrors in dull brass frames Stool oak with silver-grey cushion
Woollen tufted Swedish "rya" rug with long strands
4 Dressing-table DESIGNER Betty Joel FURNITURE weathered sycamore, and white sycamore Stool covered blue fabric Curtains of pink, blue and silver



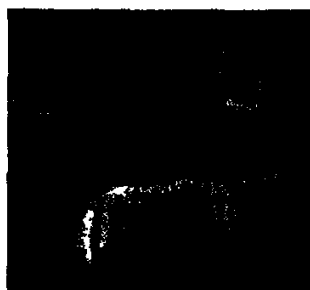
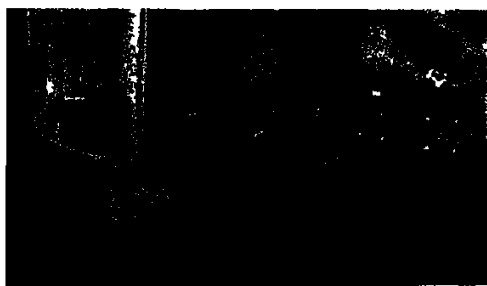
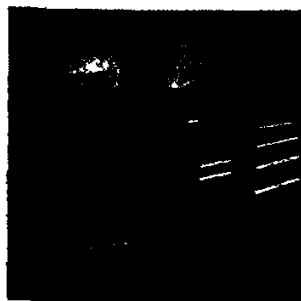
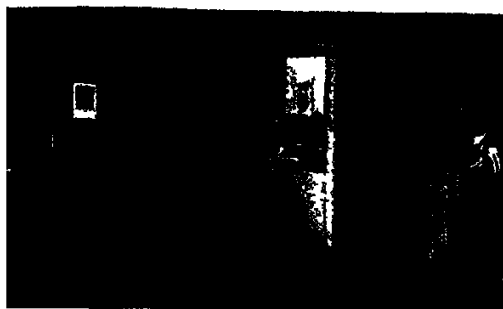
1 Bedroom in the house of Mr Geoffrey Dunn, Bromley, Kent DESIGNER Dunn's of Bromley FURNITURE heavy gauge birch ply, copper handles, etc (Photo "Decoration") 2 DESIGNER Bath Cabinet Makers Dressing-table fitting against corner window 3 Oak

furniture specially designed for a small room in a flat DESIGNER Gordon Russell Ltd 4 DESIGNER Oswald P Mills F.R.I.B.A. Bedroom in penthouse suite at Claridge's Hotel, London, opening out on wide balcony with extensive view



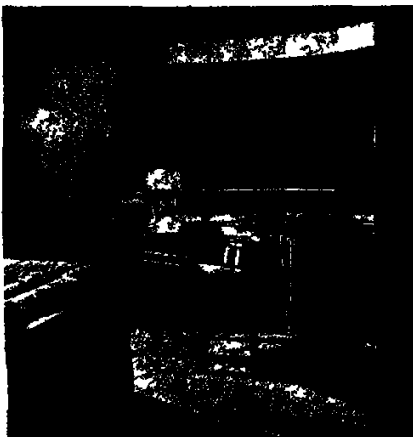
1 DESIGNER Gordon Russell Ltd FURNITURE birch and walnut Hand-made rug, grey hair pile carpet.
2 DESIGNER Jean Royère, Paris WALLS sky blue FURNITURE sycamore Cupboard with bronze fittings forming base FABRICS nigger carpet, bedspread sea blue, striped blue and white 3 Dressing-room. DESIGNER Christopher Heal, London. FURNITURE black beech and pacific maple One cupboard for men's suits, the other with trays for shirts, etc 4 Bedroom in west-end house DESIGNER Jean Royère WALLS light yellow, woodwork green. Beds and cushions in yellow,

green, orange The house cost 25 000 frs (say £250 or \$1,250) Furniture for three rooms only 2,000 frs (or say £20 or \$100) 5 Man's bedroom DESIGNER Betty Joel Ltd FURNITURE West African cherry mahogany FABRICS Brown and silver curtains and bedspread 6 DESIGNER Frederick and Harland Schofield, Ltd, Bradford, England WALLS paper hung horizontally, stripes of dark and light FURNITURE oak, macassar bands FABRICS Indian hand-woven bedspread in check design Pottery white matt Lancastrian. Glass, Slens and Williams Crystal.



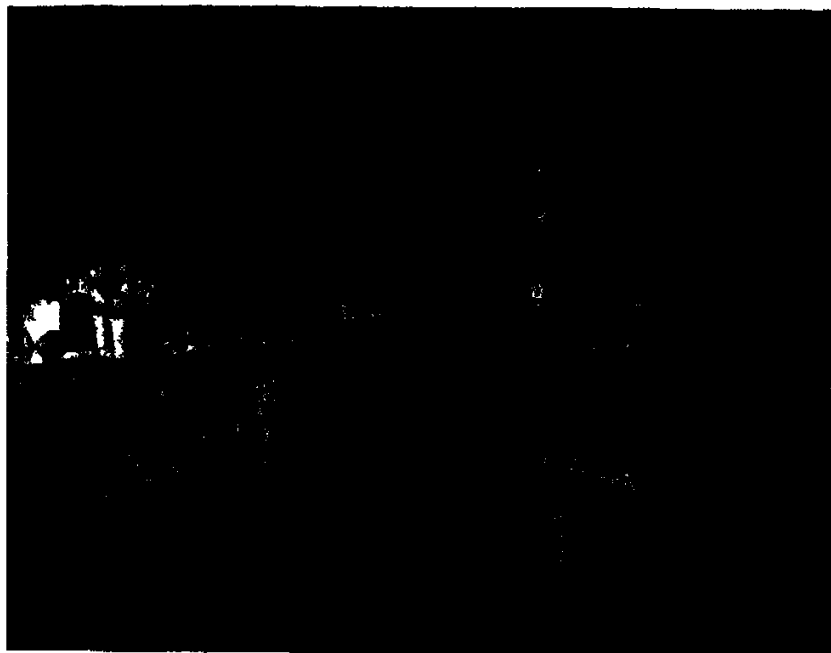
1 One room apartment DESIGNER Christine Veasey
Furnishing cost about £50 or \$300 2 Dressing-table
in bird's-eye maple and mahogany DESIGNER Cary
Grant for Ian Henderson & Co 3 Bedroom and dressing-
room DESIGNER G Rietveld Utrecht Furniture
considered as so many units dividing up area 4 Guest-
room, house of Mr and Mrs Brunton, Toorak, Australia

Green carpet pink bedspread, dressing-table of unstained
waxed wood 5 DESIGNER Bird Has Ltd WALLS
white paint, broken with cream FURNITURE smoky
sycamore FABRICS pale pink curtains and coverlets,
pale blue carpet Note electric fire in wall between
windows 6 Bedroom in London house ARCHITECT
G Grey Wormum, F.R.I.B.A



1 DESIGNER *Molly Grey, Sydney* COLOUR SCHEME *wavy and green with accents of coral* Dressing-table *waxed walnut* Curtains *coral and cream, green carpet*
2 Dressing-table in house at Manchester DESIGNERS *Bath Cabinet Makers Co Ltd and Drury & Son Ltd, Manchester* WALLS *lined with figured pearwood* FURNITURE *beech dyed during the growth of the tree* Top of the dressing-table *peach-coloured glass* 3 Bedroom at Swan Court, Chelsea, London DESIGNERS *Michael Dawn and Monica Lehmann* WALLS AND WOODWORK *cream* FURNITURE *grey oak*

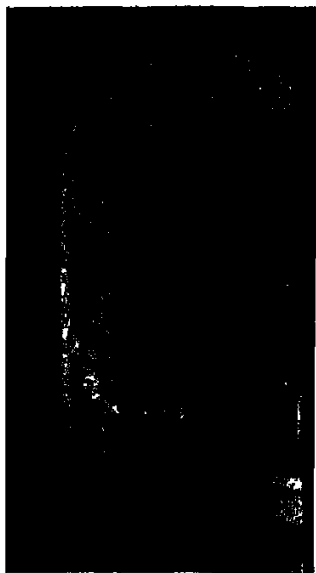
FABRICS *curtains and bed-covers, woven, blue and green stripes* Wall curtains *blue silk* Deep blue carpet LIGHTING *behind frosted glass panels in bed fittings, strip lights behind pelmets and over mirror* Beds end to end with dressing chest between to counteract narrowness of room 4. Bedroom in Mayfair flat DESIGNERS *Michael Dawn, Monica Lehmann and Rustia Nadir* WALLS *pale blue* Mirror fixed between windows FURNITURE *cupboard cellulosed oyster grey* FABRICS *cream Venetian satin curtains with a star design* Cream Axminster carpet



1 Bedroom in a London house DESIGNER R W Symonds FURNITURE, including dressing-table, bedside cupboards, writing-table, in white lute and mirror glass FABRICS oyster silk quilted curtains stitched in pale blue Fawn carpet, lambskin rug Bed-head upholstered in oyster satin with silk bedspread Decoration to mirror, bedside panels, bedspread, lamps, clock,



designed by Frank Dobson 2 Corner of young man's room (formerly servant's room) DESIGNER Jean Royère Divan in raffia, curtains with red and green flower pattern Radiator in white vitrolite, metal chair Photo Gouffe 3 Dressing-table in polished palissander Stool in pique satin Curtains in bright colours DESIGNER Jean Royère Photo Gouffe



1 Corner of a children's nursery DESIGNER Pierre Dulac, New York WALLS [with mural paintings of alphabet blocks, striped ceiling Irregular composition flooring FURNITURE painted wood, of simple design LIGHTING star-shaped mirror fitting on ceiling 2 Nursery designed by Erno Goldfinger, D.P.L.G., for Paul & Maryon Abbott, Ltd., London FLOOR is of cork slabs WALLS are covered with cork to a certain height Chairs and table of cellulose metal tubing 3 Nursery furniture DESIGNER Alvar Aalto for

Finnmar, Ltd Chairs on resilient wooden springs Table tops of linoleum, easily cleaned Table edges have surround of rubber so that children do not hurt themselves Made of birch and finished in various colours 4 Nursery DESIGNER Robert Holler FURNITURE white lacquer with fire-engine red trim Floor, bright blue linoleum FABRICS white curtains with red stars Lamps of white lacquer with bright blue bases Dado representing circus parade of Barnum and Bailey and Mother Goose (Photo Emekus Danielson)

THE KITCHEN



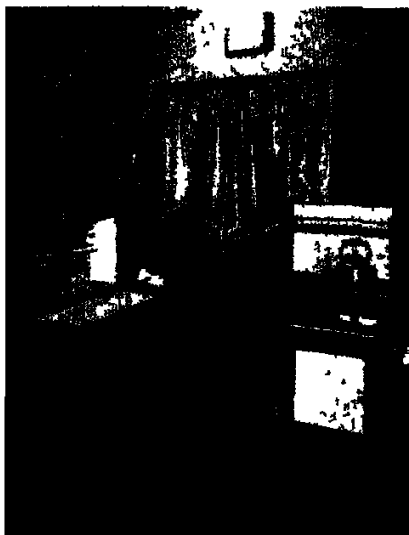
*Fitted kitchen at Apsley House, Finchley Road, London
(a block of flats) Contractors: Harold G. Dykes
Enamelled kitchen furniture by Compactom Ltd*

What we ask of the kitchen, these days, is that it shall be a convenient workshop for the preparation of food and the storing of cleaning equipment (Never mind about the servants, they, if any, spend their off-time in a pleasant apartment equipped with easy chairs, radio and a supply of light novels). So what we chiefly want is a clean, bright room containing gas or electric cooker, refrigerator, and an array of labour-saving devices that will rescue us (or our servants) from an infinity of soul-destroying chores. We want wall and floor surfaces to be easily washable—we want light-weight cooking vessels—sinks set at the correct height—accessible shelves and roomy cupboards—well-planned kitchen cabinets, draining-racks, towel-airers, plate-containers and *Somewhere to Keep the Ironing Board* (For ironing board also read vacuum cleaner or any other of those universally used contraptions for which the average kitchen has no special accommodation, and which therefore have to stand about anywhere, collecting dust and getting in the way of whoever runs the kitchen).

The simple truth is that we can now buy almost anything imaginable to make cooking easier and

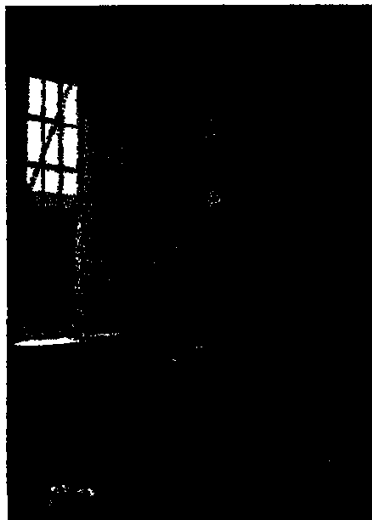
washing-up lighter and more agreeable. But—and it's a big but—we can't buy them all cheaply, and—a still bigger difficulty—we hardly ever have enough space to store them and use them to the full. Kitchens, in short, are getting too small. And it is painful to work in a too-small kitchen, even if it is fitted with the inch-saving precision of a ship's galley, for no matter how we may streamline our activities, a tray of crockery or a bowl of potatoes remains the same incompressible size and requires elbow-room for handling. This seems to have been overlooked—by architects of small modern flats especially. Some of their kitchens are, one feels, likely to give the ordinary, human-sized cook claustrophobia—which can't be good either for the dinner or the dishes.

The kitchen is, after all, the "essential services department". No trouble spent on making it convenient and attractive can be too great. Much is being done to make it a pleasant workshop for the modern woman, but we are only at the beginning. And even for those beginnings we have to pay far too much. Why can't we have good laundry equipment to do the family wash under the staggering prices of to-day?



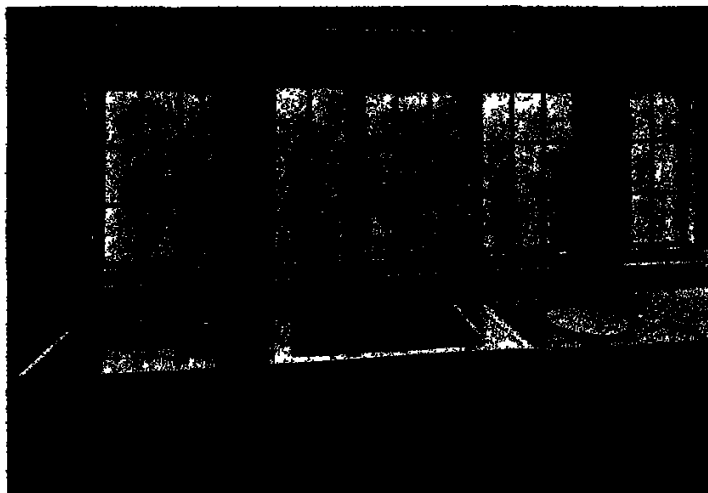
1 Kitchen of house in New South Wales DESIGNER S Lipton, A R I B A Fitted with Monel Metal sink unit by Henry Wiggin & Co Ltd (Photo Photographic Services & Supply Co Ltd) 2 Kitchen with "Champion" cooker by Cannon Iron Foundries Ltd and Electrolux refrigerator Cooker has "Autumo" oven heat control, is coloured mottled grey, primrose, cream and light green, or primrose, cream and royal blue Refri-

gerator built into cupboard under sink 3 Jubilee cooker by Sidney Flavel & Co with automatic oven heat control Coloured mottled grey, apple green, light blue or sea green (Photo British Commercial Gas Association) 4 Kitchen designed by Morris B Sanders for his own house in New York (see pages 18 and 42) Stainless steel sink and absence of projecting surface features gives effect of complete serviceability (Photo Richard Garrison)



1 DESIGNER "My Home" (Bas van Pelt, The Hague) Kitchen with black and white tiles, sliding glass pantry doors 2 Model kitchen designed by Mrs Percy Braddell and incorporated in Stand of Henry Wiggin & Co at Ideal Home Exhibition Equipment

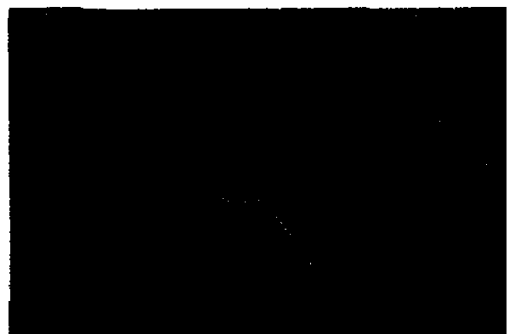
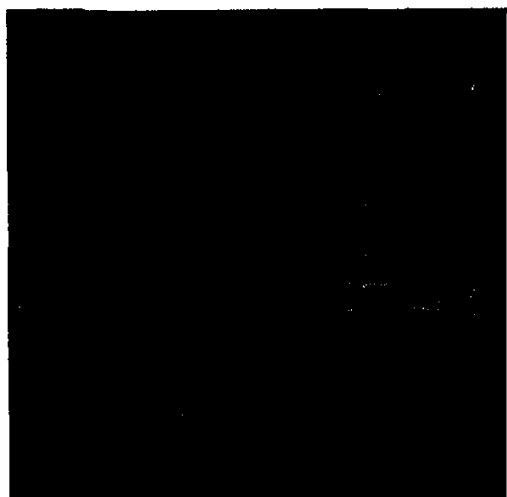
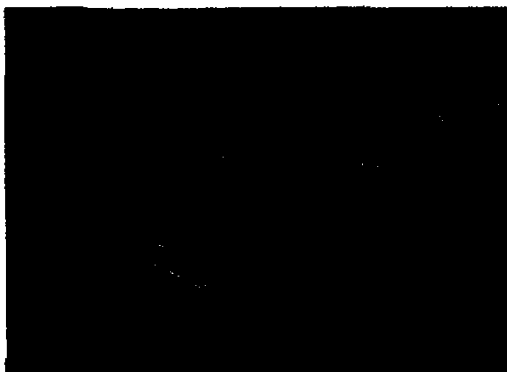
includes kitchen cabinet, small gas-cooker, gas-heater, refrigerator, etc Careful planning for small space 3 and 4. DESIGNER "My Home" (Bas van Pelt, The Hague) Cellulosed white woodwork and white wall tiles, glass shelving, tiled floor

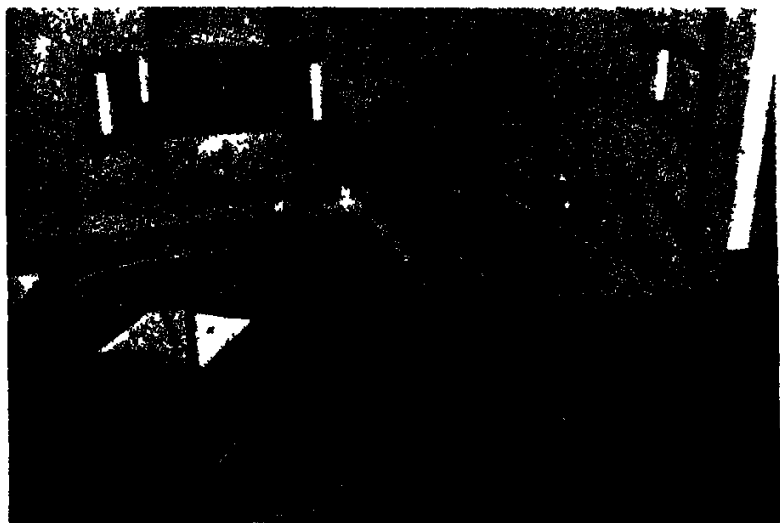
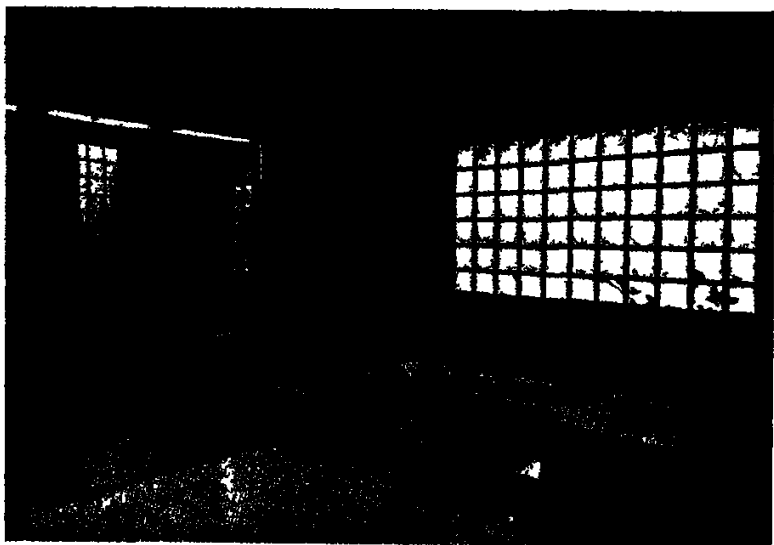


1 Kitchen with Monel Metal sink by Henry Wiggin & Co. These units are sound-deadened, thus minimizing clatter. Resilient surface to reduce breakage. Water-tight joints between sink, bowl and drain-board to prevent leakage. (Photo Arthur Gell.) a Kitchen furniture

by Heal's, London. Enamelled cream units comprising two-door stove cupboard, corner fillet with cupboards and drawers, etc. Cream table-dresser with Monel Metal top, table ditto. Cornish blue and white banded pottery by T. G. Green & Co., London.

Three views of kitchen at country house in Hertfordshire for Mr T Geoffrey Blackwell, O.B.E. ARCHITECT and DESIGNER R W Symonds
 WALLS white tiles FLOOR cream, brick red, brown "Korkond"
 Cellulased fittings, light amber, cream. 1 Cook's "Savestane" sink linked by fitting by Moffat, electric cooker Stainless steel pan rack 2 "Moffat" refrigerator Fitting with sliding glass doors and Masonite top swing doors to service pantry Stainless steel topped table Hot closet for keeping food warm, by Benham & Sons, at right Troughton & Young "Ultralux" light fitting 3 Bottom cupboards ventilated and with chromium plated rails at 1 1/4 in. centres as shelving for pans, fish kettles, etc Recess with Masonite top (Photos Dell & Wainwright.)





1 Bathroom in the home of Mme Alice Cocea, Paris
DESIGNER T Tobolski of 'Pierre et Maitre' Ltd
WALLS, FLOORS, CEILING, entirely in white marble
Windows in clouded glass Doors covered with narrow
framed by chromium metal Indirect lighting on ceiling

and over doors 2 DESIGNER Pierre Vago WALLS
golden onyx FLOOR blue Belgian marble Metal
filaments in polished copper Foreground dressing-room
seat in red marble and red leather Tubular metal chair
with shag fabric seat (Photo Schall)

THE BATHROOM



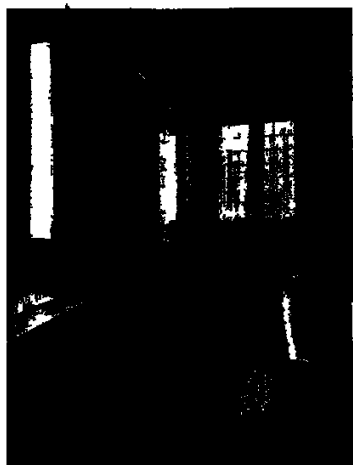
It has been said that an age which insists on good dentistry and good sanitation is an age of decadence, because it lays an undue emphasis on dirt and disease! If this is true, the Roman luxury of some rich people's bathrooms should give the social historian food for thought. But we may waive the question and congratulate ourselves that, to-day, ablutions are less a stern duty than an opportunity for luxurious relaxation. Our bathrooms are, on the whole, agreeable places. Mass production has given us inexpensive, boxed-in baths of synthetic marble, and intelligent plumbing has made spacious and convenient basins a commonplace. In most districts near towns there is a main supply of gas and electricity, and water can be heated simply and quickly. An electric fire, once a source of danger in a bathroom, can now be fixed out of

harm's way on the ceiling. We can have self-illuminating mirrors that are undimmed by steam, and our towels can be kept warm and dry on heated rails. Add a daylight lamp over the basin or dressing-table to aid personal embellishment, a weighing machine and exercise mat to encourage body culture—and there, briefly, you have the bathroom desired by modern men and women.

Do they get it? To some extent, yes. And if not, it is largely a matter of personal choice or indifference. Bathroom fittings of first-class design and quality are still relatively high-priced, but there are inexpensive substitutes for most of the minor ones. It will, of course, be better still when every ordinary moderate-rented house boasts its cork floor, and colour-tiled walls and heated towel cupboard, but bathrooms have definitely improved.

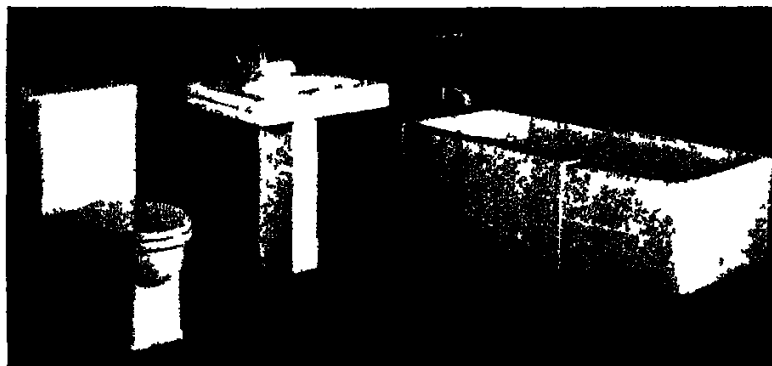
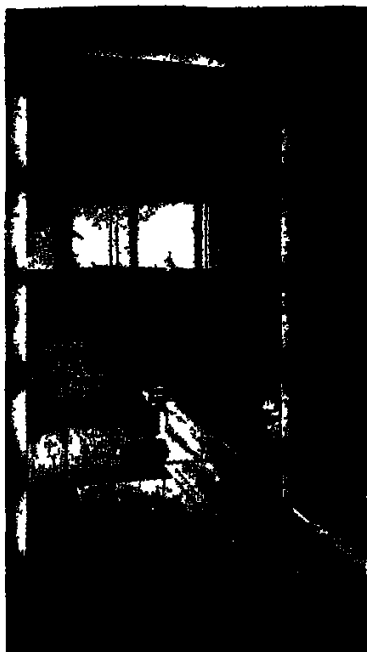
1 Bathroom in a villa in Czechoslovakia. ARCHITECTS Schwabron, Wenigsmann and Věsni. (Photo J. Scherb.)
2 DESIGNER Richards Tiles Ltd. Sanitary ware by Edward Johns & Co. in mottled amber. Glazed tiles on

walls and floor. Above, cream with accents of ochre, vermillion bands; below, matt black. FLOOR, bronzes in hard-wearing, bright glaze. Note niches over bath and basin for soap, bottles, and so on.



1 Bathroom fittings in house of Morris B Sanders, New York designed by himself Cupboards provide three mirrors over sink (Photo Richard Garrison) 2 Bathroom fittings designed by Tufford's Ltd, Stoke-on-Trent Lavatory basin and toilet in "Vitromant" earthenware Bath enamelled iron with black slate front WALLS in plastic paint Pottery shelf 3 DESIGNER Bird Ile, Ltd WALLS strawberry pink tiles CEILING and

paintwork grey FLOOR grey rubber Basins and bath white marble heavily veined with purple, pink and green Curtains white (Photo Edward Cox) 4 Bathroom in House of the Modern Age, New York ARCHITECT William Van Alen Decorated by Modernage Cream fixtures against deep blue walls and ceilings of processed fabric Shower-curtain white with singlax portholes bound in red Fittings in bright chromium Floor blue tile



1 DESIGNER R W Symonds Door and surrounding architrave covered with mirror Reflection shows interior with long horizontal window and medicine cupboard beneath WALLS of cream "marmorene" FLOOR white rubber covering Indirect lighting 2 DESIGNER

Maurice Yates WALLS varnished paint in green Green bath, basin and toilet Woodwork in black floor black marbled rubber, sides of bath in black marble, all bath linen green 3 Simplification of bathroom fittings DESIGNER Henry Dreyfuss, New York

TABLE ARRANGEMENT



Table in the house of Morris B. Sanders, New York. Both the table and window ledge buffet are in Formica (synthetic plastic). (Photo: Modern Plastics)

Nobody cares much for elaboration and crowded effects on the luncheon or dinner table. We all have a preference for simplicity—plain linen, unornamented silver, china and glass of clean, modern outline. For one thing, simple table arrangements suit the small, unpretentiously plain modern dining-room; for another, they save an enormous amount of labour. That is why candlesticks and condiment sets of glass, wood and pottery are so often preferred to those of metal which requires polishing, and why linen place-mats and runners—inexpensive, easy to

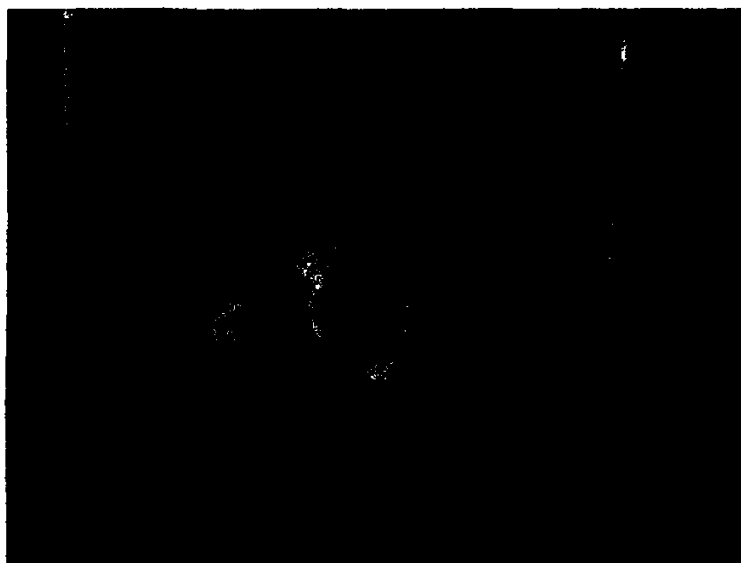
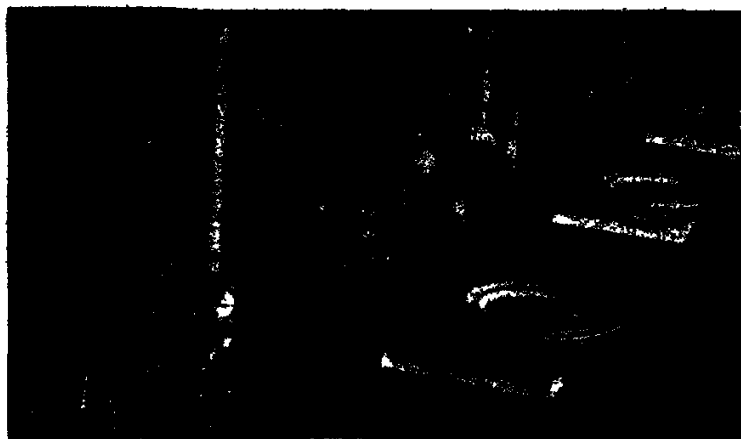
launder and simple to replace if stained or damaged—are used instead of the all-over damask cloths whose care and preservation were our grandmothers' pride.

There is everything to be said for simplicity in the matter of table appointments. We were too cluttered up in the past when entertaining meant wearisome preparation and strain. Now, when trimness and efficiency are preferred to elaborate ostentation, we are ready to welcome guests at any time, knowing that what we normally set on our table will please them and do credit to our taste.

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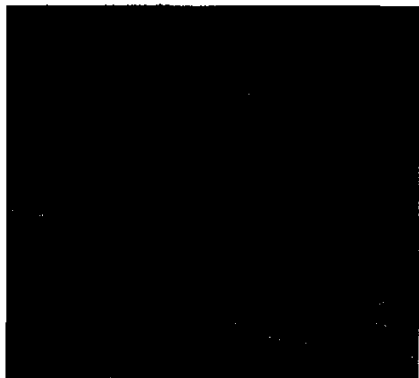
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¹ A table arranged for a formal dinner party by Astrid Sampe, Stockholm. The services of white and gold is designed by W Kage and made by the Gustavsberg Pottery. The glassware is from the Kosta Glassworks and is etched and cut with a star and diamond pattern and gilded with 22 carat gold. Silver from the Guldsmede Aktiebolag, Stockholm. The runners and table mats are

of heavy, hand-woven artificial silk in pale gold. (This table won for Sweden an international table-laying contest at Warsaw 1996) ² Table arrangement by Molly Gray, Sydney. The cellophane mats have a black, silver and white design. Plates of Clarice Cliff china. Decoration with marine and coral motifs. Beacon at each end of the "reef" supported by glass candlestick.



1 Vases designed and made by W T Copeland & Sons Ltd. Left, a matt-finished vase in Spode's Royal Jade pottery, right, an example of Spode's new pearl grey ware 2 Faience DESIGNER Thorvald Olsen MANUFACTURER Royal Copenhagen Porcelain Co Cream colour with matt glaze and floral decoration in soft colours (Photo Charles Borup) 3 Lemonade service DESIGNER Gunnar Nyland MANUFACTURER Rorstrand Potteries, Sweden Ivory fineware decorated

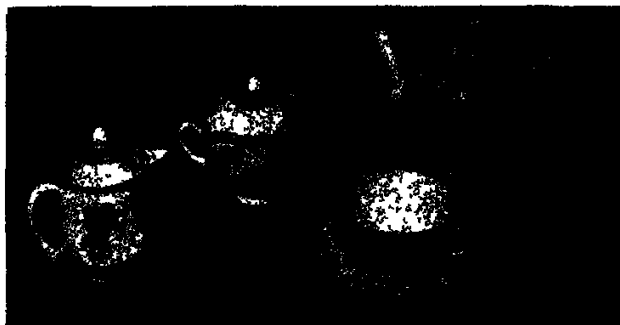
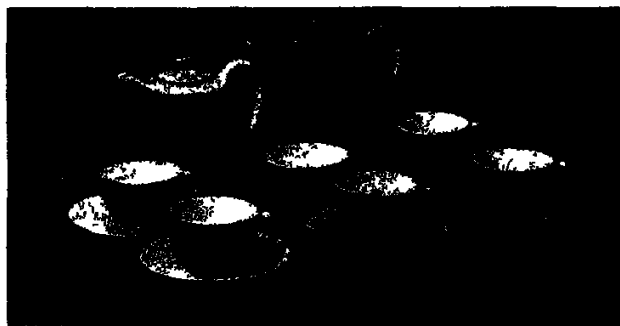
with bands of bright colour 4 Coffee Set DESIGNER and MANUFACTURER Josiah Wedgwood & Sons Ltd, Stoke-on-Trent Self-coloured earthenware in lavender blue and white, champagne and ivory, or celadon and cream The contrasting of different coloured clays, in the same article is a feature of Wedgwood "Jasper" and "Queenware" patterns These designs known as Summer Sky, Harvest Moon and Wintergreen are a modern extension (Photo Norfolk Studio)

POTTERY & GLASS

In an age in which minor alcoholic refreshments play so great a part in the social scheme for entertaining, designs for drinking glasses of all kinds occupy a prominent position in any exhibition of modern decoration. Very attractive is the well-designed glassware that comes from Sweden, Czechoslovakia, Hungary and Austria. For sound quality, however, one has to praise the glass made in English factories (I have seen wine-glasses, specially manufactured for hotel use, that remained unbroken after being hurled at a wooden floor). America, with its love of novelty and modern elegance, has provided some very pleasant cocktail glasses and soft-drink sets—jug and tumblers en suite.

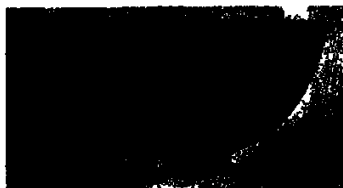
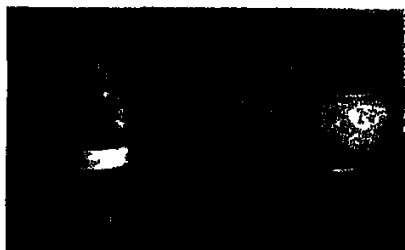
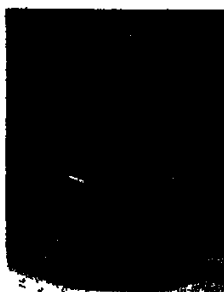
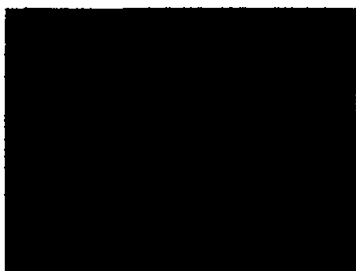
Pottery seems to be improving, in that it is easy, nowadays, to get attractive tea and dinner services at reasonable prices. Articles of pottery (and this

applies also to decorative objects) do once more suggest that they have been thrown on a wheel and moulded by the plastic fingers of the potter. We still see dreadful china lampshades that imitate thonged parchment or painted silk—flowerpots that try to look like basket-work—but as most of us view them with distaste they are dying out. It is cheering, however, to observe that manufacturers, while clinging to the simple outlines which most of us prefer in our jugs, teapots, bowls and lamp-holders, are allowing just a touch of ornament to creep in. Articles of pottery had become really too plain and pure during those recent years when *Line was All!* Pattern and decoration, if well carried out, we all appreciate, and if properly incorporated in the design of an article they can do nothing but add to its charm.



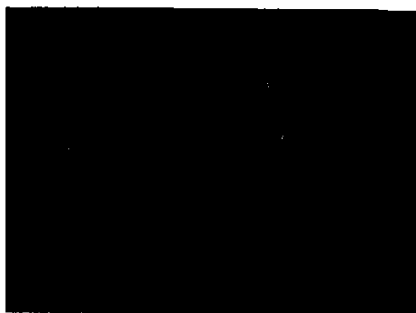
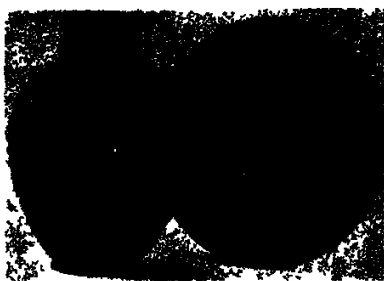
1 Coffee Set DESIGNER John Adams MANUFACTURER Carter Stabler & Adams, Ltd, Poole, England Earthenware in semi-matt glazes Cream colour inside, mottled green outside "Streamline" shape Glazes of fine surface quality (Photo Studio Briggs) 2 Tea

Set DESIGNER (painting) I Rensch MANUFACTURER "Lomonosov" State Porcelain Factory, Leningrad. White porcelain with silver band, decoration in blue, olive, lilac, grey and black, showing scenes of hunting and fishing. Tile, "Northern Collective Farm."



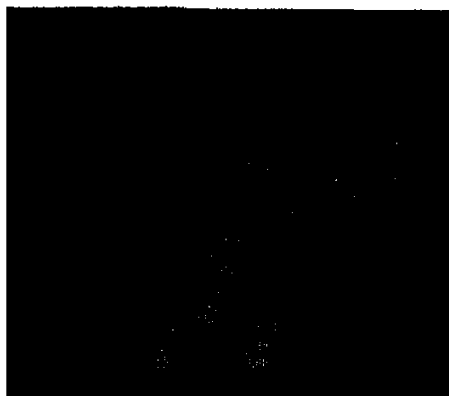
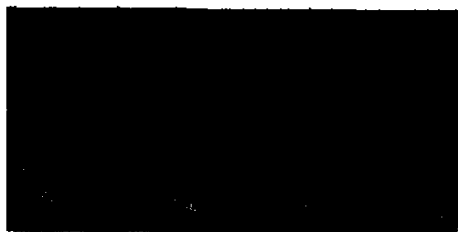
1 Jug DESIGNER The Leach Pottery English slipware, dark brown shot with rust 2 Red jug with white pattern. Green jar, stopper in form of Hungarian village. Fruit dish, yellow, red inside DESIGNER Lily Márkus, Hungary 3 Teapot in stoneware DESIGNER Bernard Leach Deep olive blue, slightly mottled glaze, achieved after many years' experiment (Photo A C Cooper) 4 Stoneware vase DESIGNER Bernard Leach Sgraffito treatment, white slip (Photo Cooper) 5 Jug with coloured design, jug with signs of Zodiac, bowl DESIGNER Lily Márkus 6 Grey crackle vase

DESIGNER N Tidemand. MANUFACTURER Royal Copenhagen Porcelain Co 7 Jug, English slipware DESIGNER The Leach Pottery Golden and dark brown Based on traditional medieval form. (Photo Cooper) 8 Slipware dishes DESIGNER Bernard Leach Dark brown and amber Combed designs in tradition of old English oenware (Photo Cooper) 9 Stoneware bowl DESIGNER Bernard Leach Dark brown and cream. Raw glaze cut away Body, semi-porcelain 10. Bowl, grey crackle DESIGNER N Tidemand MANUFACTURER Royal Copenhagen Porcelain Co



1 Inkstand, "Moonstone" ware DESIGNER Keith Murray, A.R.I.B.A. MANUFACTURER Josiah Wedgwood & Sons Ltd "Moonstone" is ware with a "driven snow" glaze intended for use in rooms of modern character 2 Vase in Elfvorsen Swedish glass Engraved design by Stromberg Dark bottle green. Courtesy of Royal Copenhagen Porcelain Co, London. 3 Rustic vase, dark green. Small vase, dark graphite grey background

with gay colouring DESIGNER Stephen Gddor, Hungary 4 Stoneware, dark brown decoration, light brown background. DESIGNER Nils Thorsen. MANUFACTURER Royal Copenhagen Porcelain Co 5 Jug and vase DESIGNER Margit Kovacs, Hungary 6 Earthenware dish DESIGNER Gwladys M Rodgers MANUFACTURER Pilkington's Royal Lancastrian Pottery Soft green decoration on ivory ground.



1. Dessert plates, hand painted by Louise Adalberg
MANUFACTURERS Rorstrand Potteries. Four of a set
of twelve illustrating wild flowers of different tracts of
Sweden. 2. "Sax" coffee service. DESIGNER
Nils MANUFACTURER. Doulton & Co Ltd,
Burslem. Fine bone china. The ground is white, design
in Sax's blue and burnished gold. The shape shown is
entirely new. 3. Large vase in pale blue Swedish pottery
smaller ones in white Swedish pottery, with flower
holders made. Hovus, Poole pottery. Coffee service

white with silver lines. Courtesy of Jule Jacob Ltd,
London (Photo Lincoln). 4. "Silvordale" tea service.
DESIGNER Miss H M Heath. MANUFACTURER
Jackson and Gosling, Ltd, Stoke-on-Trent. Translu-
cent white china with apple-green band, graduating
silver lines. 5. Pottery tableware. DESIGNER N
Tidemand. MANUFACTURER Royal Copenhagen
Porcelain Co Ltd. Grey glass, design in wood blue and
green. Swedish glass, silver by Georg Jensen of Copen-
hagen. (Photo Charles Borup)



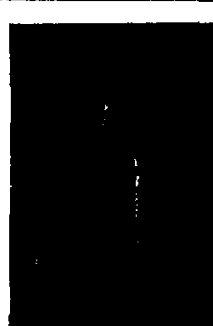
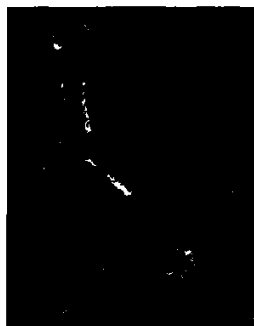
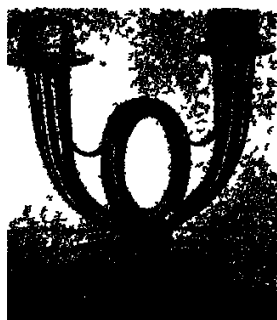
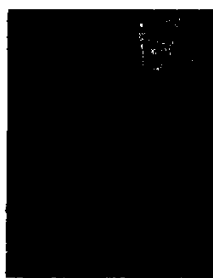
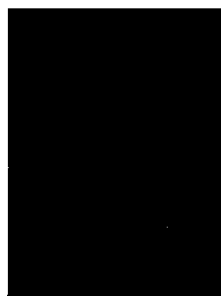
1 Orrefors Swedish glass DESIGNER V Landstrand
Flint with green base Courtesy of the Royal Copenhagen
Porcelain Co Ltd (Photo Borup.) 2 Engraved
crystal bowl DESIGNER Jacob E Bang MANU-
FACTURER Holmegaard Glassworks, Denmark Cou-
rtesy of the Royal Copenhagen Porcelain Co 3 Bowl on
foot, produced in various colours DESIGNER James
Hagen. MANUFACTURER James Powell & Sons,
London 4. Series of glasses DESIGNER Elin Bergh.

MANUFACTURER Kosta Glasworks, Sweden 5. Glass
bottle DESIGNER Capt H J Dunne-Cooks Ele-
cuted by Elfveerson, Sweden. Supplied by Practical Fur-
niture, London. (Photo Somerset Murray) 6. Cut cock-
tail set DESIGNER William Wilson. MANUFACTURER
James Powell & Sons Cut bands left unpolished.
7 Ribbon vase and bowl. DESIGNERS (respectively)
Barnaby Powell, Tom Hill. MANUFACTURER James
Powell & Sons Blue ribbon on sea green.



1 Flower vase in Orrefors Swedish glass Cut and etched figures by Simon Gate 2 Glasses and wine decanter DESIGNER Elis Bergh MANUFACTURER Kosta Glasworks, Sweden 3 Flower vase in Orrefors Glass Cut and etched figure by Viktor Lundstrand 4 Glasses and

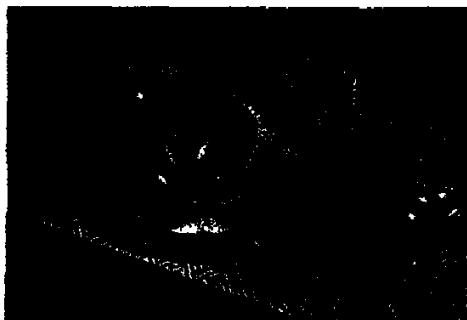
decanter DESIGNER Elis Bergh MANUFACTURER Kosta Glasworks, Sweden 5 Glass urn by Orrefors Decoration by Viktor Lundstrand 6 Cocktail set in Orrefors glass DESIGNER Edward Hald Frosted surface on white glass Courtesy of Royal Copenhagen Co



1 Flower vase DESIGNER *Els Bergh* MANUFACTURER *Kosta Glassworks, Sweden* 2, 4 and 6 Glass candlesticks DESIGNER *George Saker, New York* (Photo *Frederick Bradley*) 3 Water jugs DESIGNER *Herbert Webb* MANUFACTURER *T Webb & Corbett, Ltd* Clear colourless crystal 5 Flower vase DESIGNER *Els Bergh* MANUFACTURER *Kosta Glass-*

works Pale blue crystal, then gold stripe 7 Glasses and decanter DESIGNER *Els Bergh* MANUFACTURER *Kosta Glassworks* 8 Steuben glass Courtesy of *Anton Grubman, New York* 9 Glasses and decanter in black and smoke DESIGNER *Capt H J Dunn-Cooke* MANUFACTURER *Elfverson Glassworks, Sweden* (Photo *Somerset Murray*)

METALWARE



From the point of view of the housewife, metalware is becoming less and less desired for itself, because of the special cleaning and polishing involved. True, we are offered many domestic objects of chromium steel, but these are still relatively expensive, and the cheap substitutes are not at all the same thing. The thin plating soon wears off, revealing a dull, dirty looking surface which nothing will brighten.

Since the advent of stainless knives the metal industry doesn't seem to have made any very great or helpful gesture to women in the home. We don't think very much of metal wastepaper baskets nor of metal drinking vessels. Metal chairs also seem rather out of place except in offices and cafés,

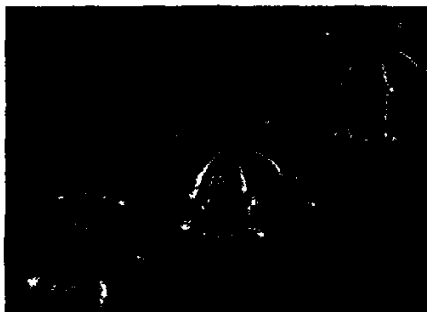
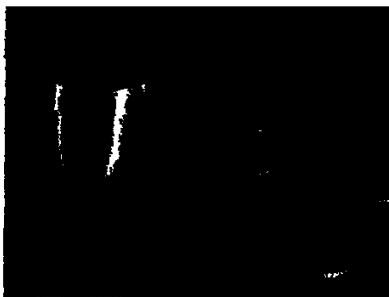
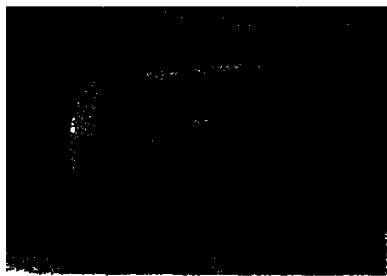
where cleanliness is of greater importance than ease.

Eating utensils and cooking vessels are still best made of metal, but wood, glass, rubber, cork and plastics are both better and cheaper for a great many other everyday articles such as trays, fenders, teapots, flower-bowls and door handles. Metal window frames and bathroom fittings, however, are infinitely preferable to their wooden predecessors in a steamy atmosphere. Wherever there is a fear of damp affecting the object, whether by warping or staining it, or making it shrink, it is well that it should be made of metal in preference to wood. But there seems no point in putting metal to peculiar uses for which it is not naturally suited.



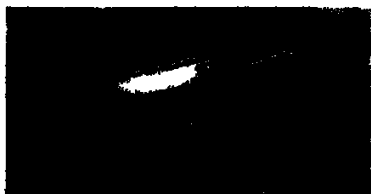
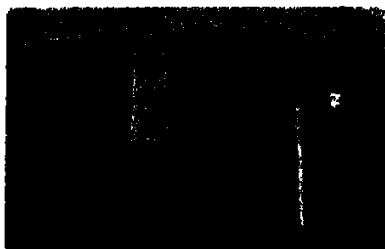
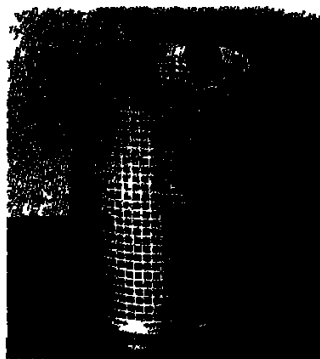
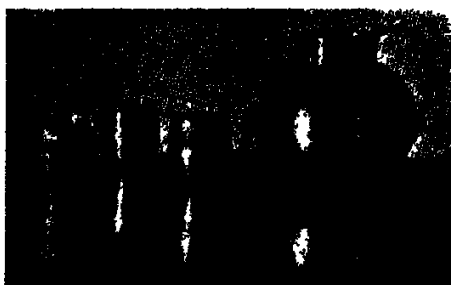
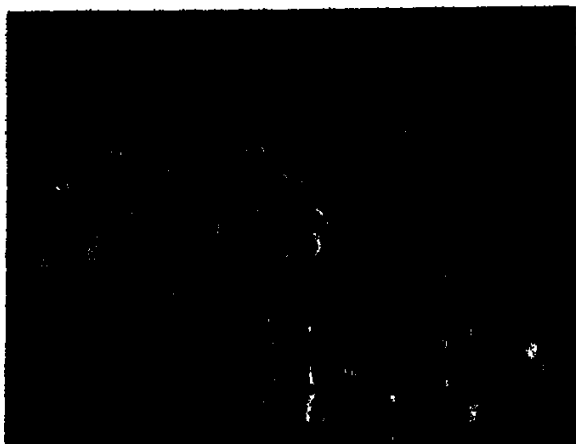
Hand-made silver dinner service by Georg Jensen Ltd., Copenhagen, New York and London. A "Plain Pine" cullery in electro plate and sterling silver. DRAGONER.

Walter P. Belk MANUFACTURER. Roberts & Belk Ltd., Sheffield, England. Chosen for the service in the first-class dining-saloon of the R.M.S. "Queen Mary".



1 Electric buffet warming oven DESIGNER Charles Arcularius MANUFACTURER Chase Brass & Copper Co., New York Polished chromium with walnut handles and feet 10 1/2 in long 2 Thermo bucket and relish tray DESIGNER Russel Wright Bucket, satin spun aluminum, walnut top To keep food either hot or cold Tray, satin finished spun aluminum, crystal inserts 3 Lemonade set Cheese and cracker set Ice bucket and spoon DESIGNER Russel Wright All in satin finished

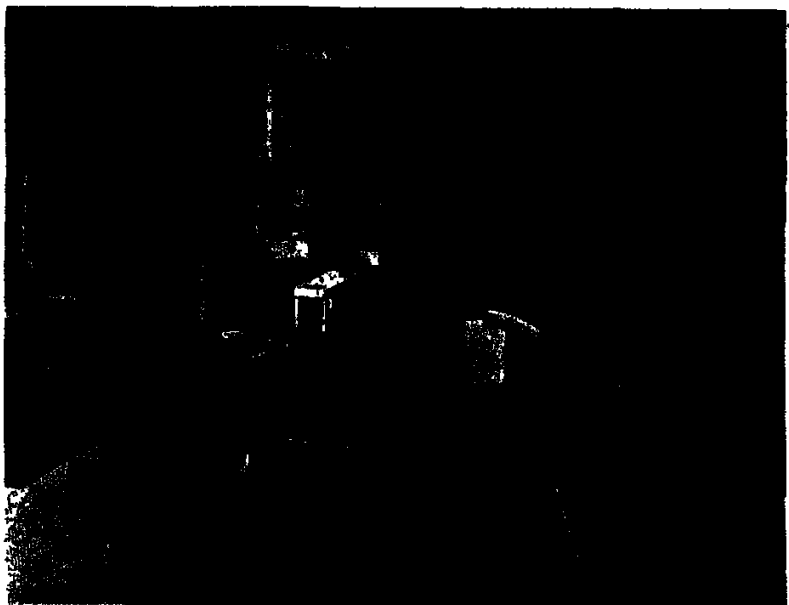
aluminum and walnut 4 Cube ash recesser DESIGNER Walter von Nessen MANUFACTURER Chase Brass & Copper Co., Inc., New York Red outside, chromium inside, white handle and in other finishes 5 Canape Ball Tray DESIGNER Russel Wright Aluminum with cork ball 6 "Stove to Table Ware" DESIGNER Russel Wright Bean pot, vegetable pot, "Thermo" dish Aluminum and walnut Russel Wright designs all executed by Russel Wright Inc., New York (Photos Jay Florian Mitchell)



1 Chromium plated cocktail and coffee set DESIGNER Theodore Hess, New York Courtesy of Healy's 2 Hand-wrought vase in copper DESIGNER Margit Tovan, Hungary 3 Hand-wrought wine set DESIGNER Margit Tovan 4 Aluminum waste-paper basket

DESIGNER Walter Gropius MANUFACTURER Gordon Russell Ltd (Photo Eric Cheshire) 5 Aluminum vase MANUFACTURER Gordon Russell Ltd. (Photo Eric Cheshire) 6 Hand-wrought copper fruit plate DESIGNER Margit Tovan, Hungary

LIGHTING

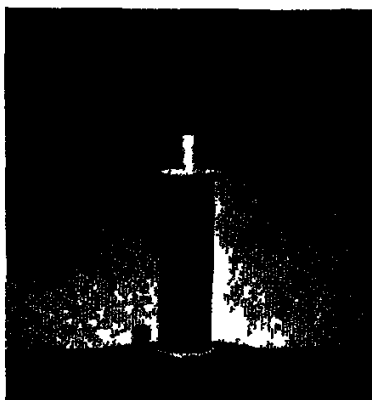
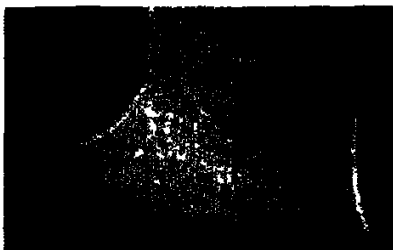
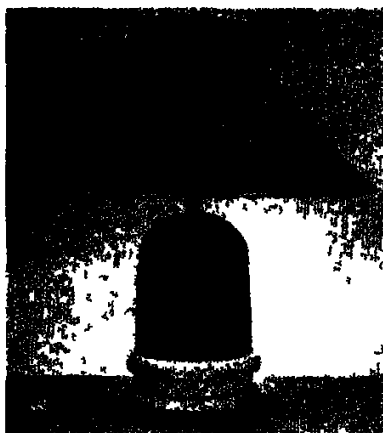
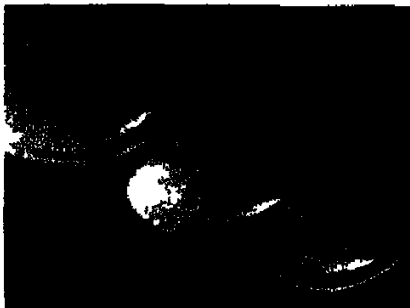
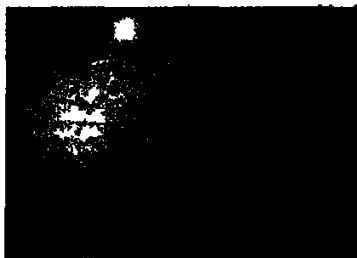


Living-room in house of Morris B. Sanders, New York, showing flat ceiling light fitting. Photo: Modern Plastics.

Light fittings are a matter which we all ponder, with a certain amount of justifiable anxiety, when we are furnishing a new house or flat. And no wonder, for a prowl through the electrical department of any large store is a depressing experience. Horrors in tortured steel and maltreated bakelite meet the eye on every side, and only prolonged and patient search will discover a reading lamp or ceiling fixture which can even be described as "harmless". Yet the problem cannot really be so difficult! Surely it is simply a matter of so mounting or encasing a bulb, globe or bar of light that it may shine before men softly, agreeably

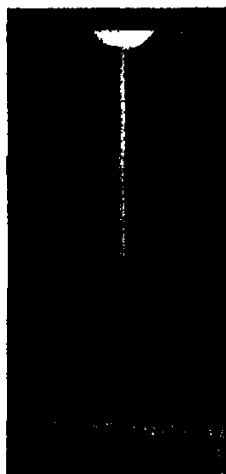
and (particularly before women) "becomingly".

Good lighting appliances are obtainable—as is proved by certain of the photographs shown here. But why are so many ugly ones offered to us? Such clumsy contraptions? Such wobbly dust-traps of gilded wood? Such headache-inducing "shades" of amateurishly painted imitation parchment and light-absorbing tinted glass? The true purpose of lighting fittings—i.e., to give light—seems to have been forgotten in a frantic effort to make fittings "decorative". Won't some manufacturer of electric fittings provide us with neat, charming, simple lamp holders and fixtures at a neat, sensible price?



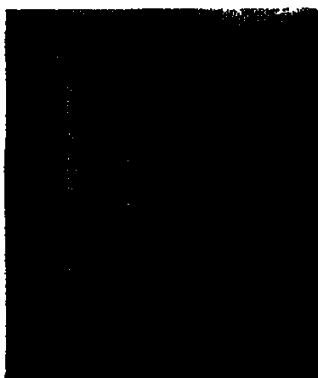
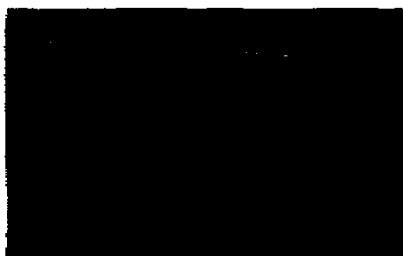
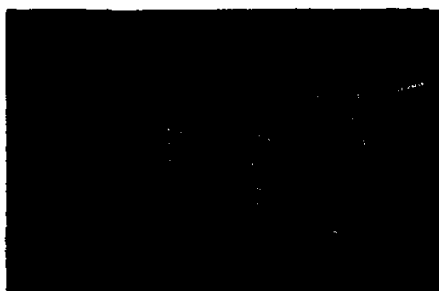
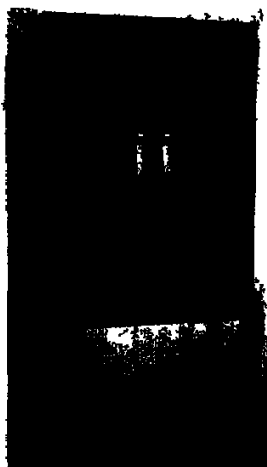
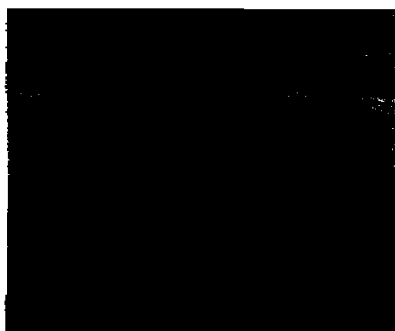
1, 2, 4 and 5 Light fittings designed by A B Read, A R C A MANUFACTURER The Lighting Centre, Ltd., London 1 and 2 Metalwork chromium plate, white flushed opal glass Designed for 100-watt lamp 4 Multiple unit, composed of six straight sections, four curved Silver sprayed metalwork, white flushed opal glass For 60-watt lamps 5 Section of foregoing

(Photos Dell & Wainwright) 3 Table lamp DESIGNER Russel Wright MANUFACTURER Russel Wright, Inc., New York The base is in eggshell pottery wrapped with a dark red shade of waterproof bookbinding cloth 6 Table lamp by Russel Wright, New York Made of chocolate brown aluminite (non-chipping plating, with a trim in white baked enamel



1 'Sutton' fitting DESIGNER Maurice Adams
MANUFACTURER Maurice Adams, Ltd, London Acid
treated glass and chromium 2 DESIGNER A B Read
MANUFACTURER The Lighting Centre, London Chro-
mium cream sprayed reflector For 200-watt lamp
3 DESIGNER A B Read MANUFACTURER The
Lighting Centre, London Chromium, shades in ivory
celastoid For 60-watt lamp 4, (top centre) MANUFAC-
TURER The Lighting Centre, Ltd Chromium cellulose
sprayed For 100-watt lamp Courtesy Heal & Son,

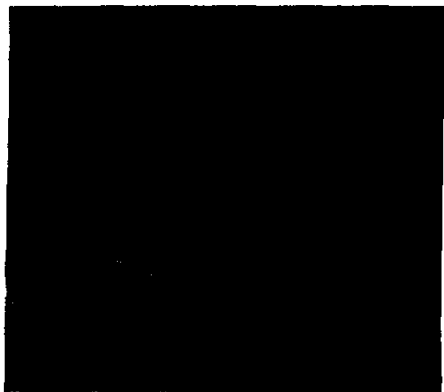
London 5 (bottom centre) DESIGNER I McGrigor
MANUFACTURER Heal & Son, London Frosted glass,
chromium 6 (right centre) DESIGNER Maurice
Adams Acid treated and tubular glass 7 MANUFAC-
TURER The Lighting Centre, Ltd Clear bordered
glass, sandblasted and polished edge 60-watt lamp
8 DESIGNER Jack Howe, A R I B A MANUFAC-
TURER Heal & Son Aluminium copper colour,
amber glass (Lighting Centre photos are all by Doll
& Wainwright)



1 Bureau in Indian laurel DESIGNER John H Butler MANUFACTURER Practical Furniture, London. Flap falls to form writing-table Large cupboards beneath. 2-5 DESIGNER Alister Maynard, London.
2 Chest in sycamore, ivory handles 3 Rosewood cabinet

4 Sideboard, natural sycamore, rosewood relief 5 Sideboard in Queensland walnut with sycamore relief and aluminium handles 6 Chest of drawers in natural and steamed sycamore with ivory handles (Photos Miller & Harris)

FURNITURE



*Lounge in the decorator's own house, Bedford, England
DESIGNER Michael Dawn Fitted furniture cellulized
cream Built-in ureless, radiogram cupboards, shelves
Birch tables and chairs by Finner Ltd, London*

Most of us, very naturally, set great store by our tables and chairs, our sideboards and chests, our desks and drawers. We spend a good deal of our time in their company, and whether they are comfortable, suitable and good to look at is a matter of importance.

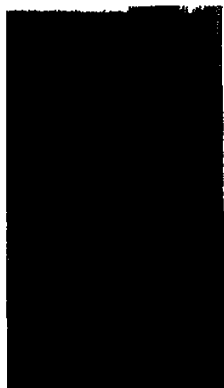
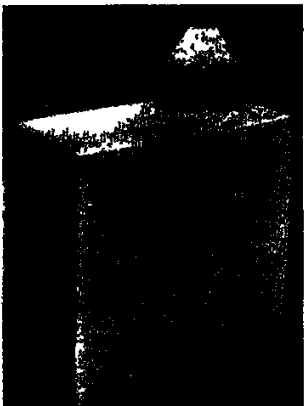
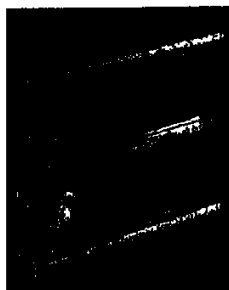
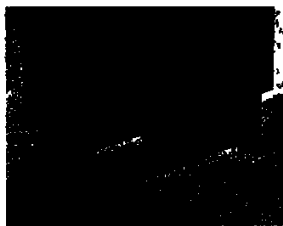
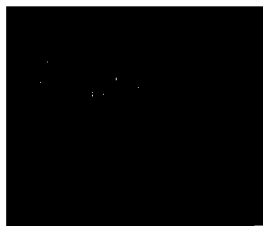
Modern chairs and bookcases should be well balanced, space saving and neatly finished. Desks and writing-tables should be capable of holding more than one sheet of blotting paper and an ashtray, and space should be provided for that universal tool, the typewriter. Too many modern desks fail badly in these respects—and so far I have only seen one (and that most expensive) with that useful device—a row of sunk letter-trays.

The three-piece table—one horizontal and two vertical slabs—was a good invention. Some of us still prefer the traditional four-legged kind, but we do not want superfluous transverse bars—a survival from the days when they were a necessary part of the

construction. To-day, such bars are more toe or ankle stubbers.

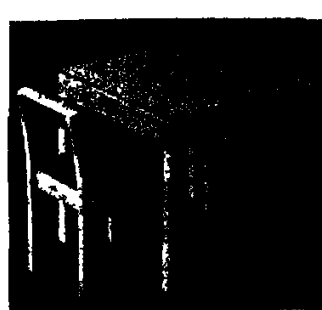
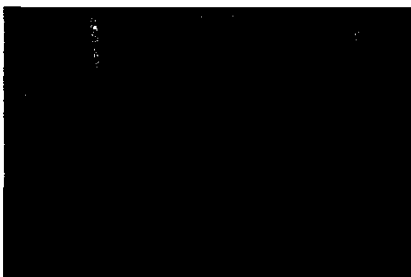
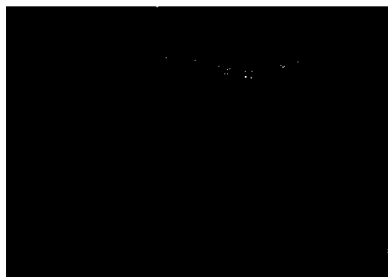
Things we should like to be able to buy cheaply and in a greater variety of design include serving trolleys, coffee tables, cocktail cabinets, dressing-stools, radio stands, gramophone tables (to take a portable instrument and records comfortably), typewriter tables (low enough to use with a lowish chair but designed not to catch the knees), sewing tables that fit into a modern room and don't spray the carpet with needles and reels at the merest touch, and a host of other things which any woman can specify.

That sums up my criticism of the "posed interiors" which we see in reviews, catalogues, and at exhibitions. They don't consider half the present-day activities of the home, and until they do, most women are not interested. What is a home for, except to work, play and behave in as you want to, with the tools, toys and furniture that suit you?



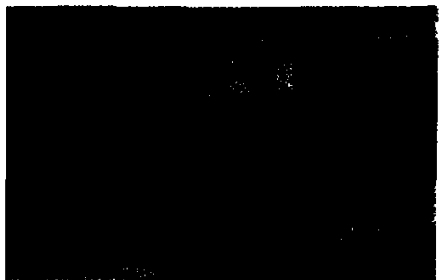
1 and 2 Folding tea-table, Bombay rosewood DESIGNER Alister Maynard 3 Young child's desk, natural maple DESIGNER Russel Wright MANUFACTURER Conant Bull Co., New York 4 Child's toy compartment, natural maple All edges rounded DESIGNER Russel Wright, New York 5 Cupboard with trays for clothing, slide out rack, etc., natural maple DESIGNER Russel Wright 6 Writing-desk, English

cherry DESIGNER John H. Butler MANUFACTURER Practical Furniture, London 7 and 8 DESIGNER Gerald Summers MANUFACTURER Makers of Simple Furniture, London 7 Birch wardrobe with space for hats and shoes above and below drawers (Photo Barl) 8 Bookcase and desk, in birch. 9. Desk and chair in cherry mahogany DESIGNER John H. Butler MANUFACTURER Practical Furniture



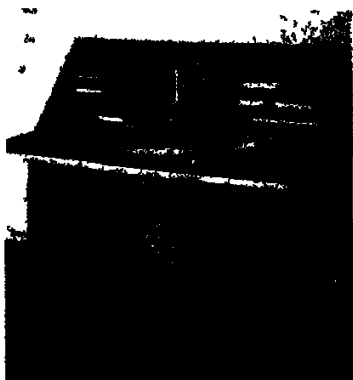
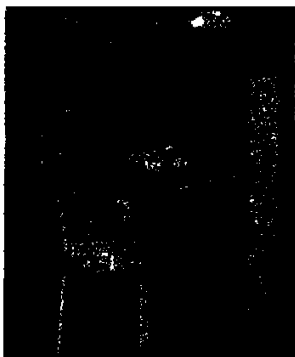
1 and 2 DESIGNER AND MANUFACTURER Gordon
Russell Ltd, Broadway, Worcs Extending dining table
in walnut and bird's-eye maple Simple chairs and
tables in birch, oak or walnut (Photos Cheshire)
3 and 4 DESIGNER John H Butler MANUFAC-
TURER Practical Furniture (Photo Somerset

Murray } Dining-table in bubinga and circular dining-
table and chairs in macassar ebony 5 Dining-table
in walnut DESIGNER A Greenwood MANUFAC-
TURER Heal & Sons 6 Child's table and chairs
(seats covered in leather) DESIGNER Russell Wright
MANUFACTURER Conant Ball Co, New York



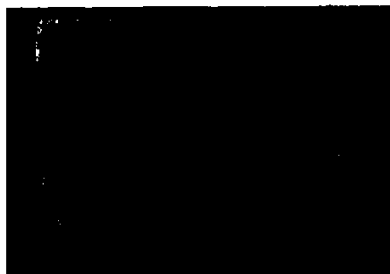
1, 4 and 5 Bookcases designed by The Phoenix Book Company, Ltd., London MANUFACTURER Educational Supply Association Designed for adaptability, simplicity In oak, mahogany or walnut. (Photos Rex

Smith & Norman Waite) 2 Combination bookcase, six sections DESIGNER AND MANUFACTURER Gipsen's Factory, Holland 3 Bookcases and table combined, oak and palisander DESIGNER W Pennat, Amsterdam



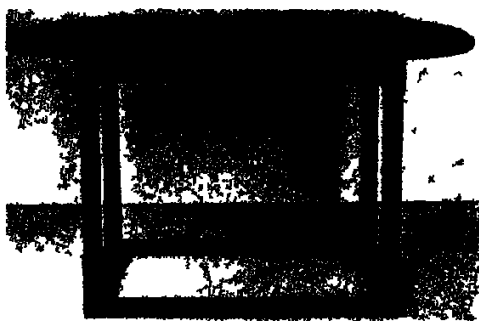
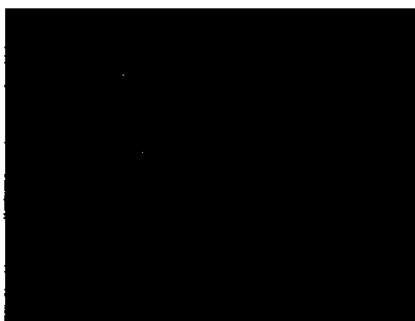
1 Bookcase, writing-desk and chair, in waned oak
DESIGNER *Dunst's, of Bromley* Adjustable shelves,
sliding glass doors 2 Bureau bookcase DESIGNER
Laurence A Rowley MANUFACTURER *The Rowley*
Gallery, London. 3 Desk and chair in English
weathered yeomans curl DESIGNER *Oswald P Melins*
MANUFACTURERS *The Bath Cabinet Makers Co.*
Ltd, Bath, England The banding on the desk is in pale
Indian laurel, the central bookshelf is adjustable.

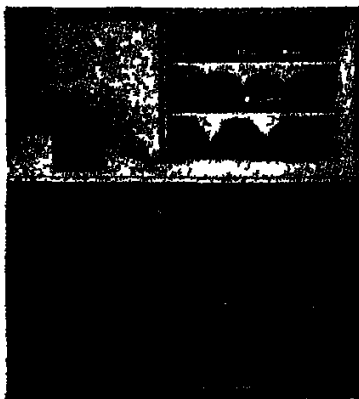
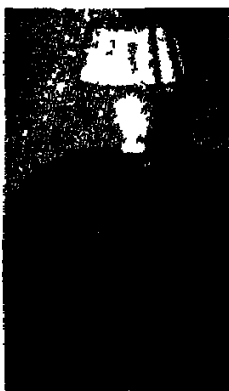
4 Bureau in pyramed mahogany DESIGNER *Professor*
Frank MANUFACTURER *Sörenst Tonn, Stockholm*
Pigeon holes, elm, writing surface, ebony veneer, metal
fixtures, dull brass 5 Desk in black walnut with swept
front DESIGNER AND MANUFACTURER *Gordon Russell,*
Ltd 6 Desk in cherry mahogany, yeomans relief
DESIGNER *Alister Maynard.* White rubber top
(Photo *Müller & Harris*)



1 Wall dressing-table DESIGNER Laurence A J Rowley MANUFACTURER The Rowley Gallery Accommodation complete in small spaces 2 4 and 6 DESIGNER Alcor Aalto for Finnmar Ltd, London 2 Service chair and tea trolley 4 Bar stools and 6 Armchairs in birch 3 Trolley in macassar ebony Metal easy chair with homespun upholstery DESIGNER Joseph Körner MANUFACTURERS G Jacob J Prohaska, J Wass, Hungary 5 Bedstead DESIGNER Marian Speyer Textured silver lacquer cellulose Plap for hats and soiled linen Shoes at side 7 Sherry cabinet in birch with rubber top DESIGNER Gerald Summers MANUFACTURER Makers of Simple Furniture Ltd, London

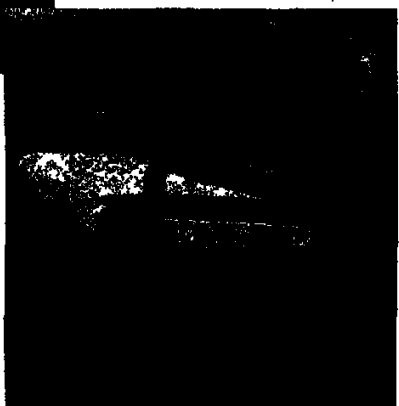
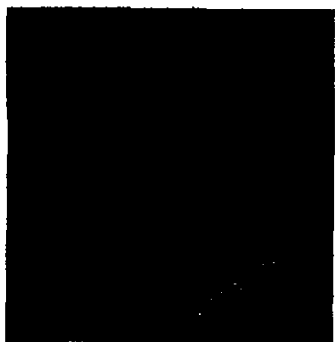
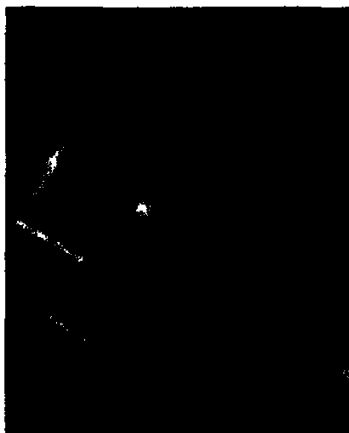
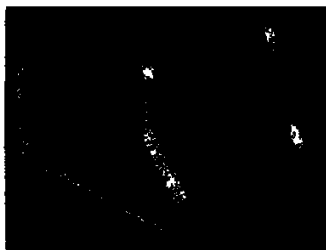
Opposite 1 Dining chair Bombay rosewood and faun hide DESIGNER John H Butler MANUFACTURER Practical Furnishers London (Photo Somerset Murray) 2 Chairs in waxed birch and clear polished ash DESIGNER Dunn s of Bromley For desk bridge or dining 3 and 4 Cottage table and chair acid stained pine DESIGNER AND MANUFACTURER Carl Malinsson Stockholm 5 Dining chair in birch DESIGNER John H Butler MANUFACTURER Practical Furniture Sledge legs make it easy to move about (Photo Somerset Murray) 6 Sideboard in walnut and bleached birch DESIGNER AND MANUFACTURER Gordon Russell Ltd Broadway, Worcs, and London





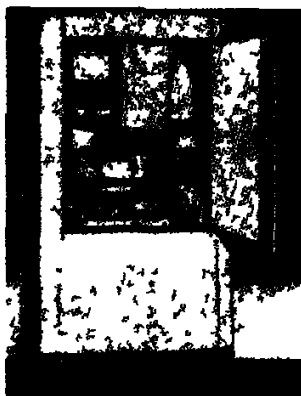
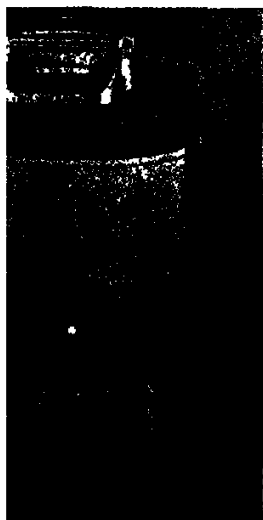
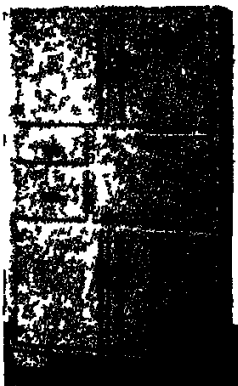
1. Revolving table DESIGNER. *Kald Nander* MANUFACTURED. *Anthony Nagy & Son, Budapest* Oak and Chinese blue lacquer. 2. Prone trolley in bamboo DESIGNER. *Russel Wright, New York* 3. Child's crib in maple DESIGNER. *Russel Wright* MANUFACTURER.

4. Nest of walnut tables DESIGNER. *Conant Bell Co* 5. Sideboard of Madagascar rosewood, inlay decoration DESIGNER. *Julius Jacob Ltd, London* 6. Range of cupboards with hat shelves DESIGNER. *Cari Malmsten, Stockholm* 7. Range of cupboards with hat shelves DESIGNER. *Morris B Sanders, New York*



Armchairs 1. DESIGNER Alcor Alcor MANUFACTURER Fummar Ltd., London. Laminated birch frame multi-coloured stripe cover, glides easily on floor 2. DESIGNER Cor Ambrose Heol Off-white hide and tapestry, hide being spongeable 3. DESIGNER Marcel Bruser Bent steamer, red leather There are

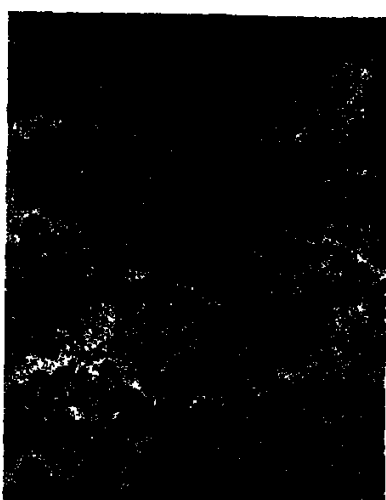
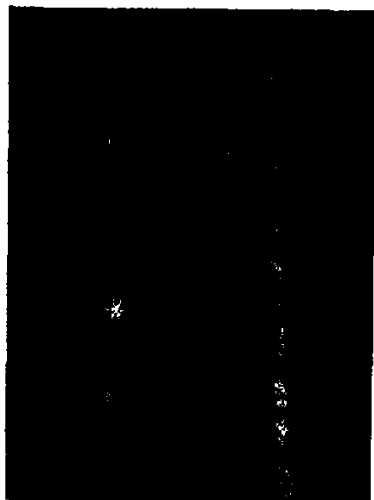
five bends in each arm. 4. Waxed beach tension spring seat and back, faen tapestry covering 5. DESIGNER Alcor Alcor Fixed spring seat, rigid back, resilient frame due to bentwood. 6. DESIGNER J. Heol, A.R.I.B.A. Elongated bentwood and natural birch, detachable Dunlopillo cushions (By courtesy of Heol & Sons, London.)



1 The 1936 'Coldspot' Refrigerator DESIGNER Raymond Lowry New York MANUFACTURER Sears Roebuck & Co Chicago Redesigned from 1935 model, and enamelled pale blue, with chrome fittings. Door swings open when handle is touched, circle acts as a finger plate. 2 H M V Electric ironer Chrome-white finish, porcelain table top cabinet. 3 Glass-sided Turnover Toaster in pressed steel MANUFACTURER The Hotpoint Electric Appliances Co Ltd Rack turns toast automatically. 4 (centre) 'Fronzon' kitchen cabinet. MANUFACTURER Knauf Ltd, Hagen, West-

phalia. Enamelled wood, chromium fittings. 5 (right centre) Electric fan DESIGNER Robert Heller MANUFACTURER A C Gilbert Co, New Haven USA Two blade fan on principle of airplane propeller. 6 H M V Electric washer Porcelain finish. 7 H M V streamlining refrigerator Fitted with H M V cold cooker and silent circulator mechanism. 8 'Kabinest' gas cooker, made by Sidney Farrow & Co Ltd, Leamington, England Porcelain enamelled ivory and sea green, black trim. Hinged lid and double doors in front.

FABRICS and CARPETS



Since hangings and upholstery are perhaps next in importance to the proportions of a room itself, they should be chosen with extreme care. Colour, tone and pattern must be considered, as well as the aspect of the room and the furniture. Here we are at last dealing with a department in house-furnishing that presents few problems other than those of personal taste. There are beautiful and interesting curtain and chair fabrics to be had, and they need not cost more than is asked for "ordinary" (i.e., horribly commonplace) ones. Indeed it is rare, nowadays, to find many furnishing fabrics of positively ugly or insipid design. For this relief we have to thank a few intelligent manufacturers, who have seen what we wanted and then sought the aid of first-rank artists to help them improve their designs. Which is as it should be.¹

Geometric patterns are less popular than they were

for a year or two because people have discovered that they are not restful. Designs (including floral ones) that are positive in a delicate, subtle fashion rather than merely emphatic, are coming back—and most of us, I think, are glad. We are a little tired of the black square or circle on a white ground.

We really have little to grumble at in rugs and carpets. Inexpensive mass-produced carpets are, to-day, lighter and prettier and better woven than they have been for a long time. The old precept "Begin with the carpets and see if you've any money left when they're down" has hardly any meaning now. There are still, of course, princely floor coverings to be bought at princely prices, but the point is that cheap ones are obtainable that will match your decorative scheme, look lovely and wear for as long as you will probably want them.

The illustrations following bear out these opinions

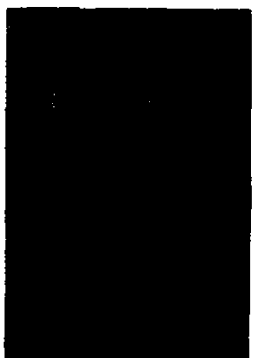
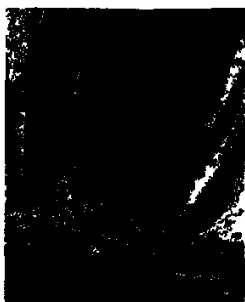
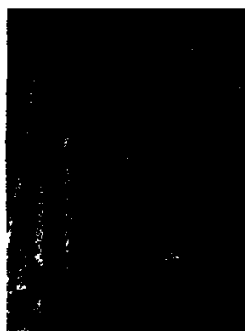
¹ "Yangtze Kiang" art silk velvet. DESIGNER, Evelyn Hunter. Green and gold on Chinese red. Tangerine and plum on pearl grey. ² "Magnolia" printed design

on chenille and rayon cloth. DESIGNER, J. Doren. MANUFACTURER, Donald Bros. Ltd., Dundee. Design based on seventeenth-century Chinese vase.



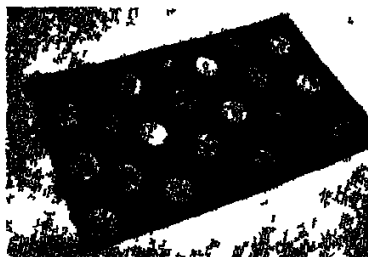
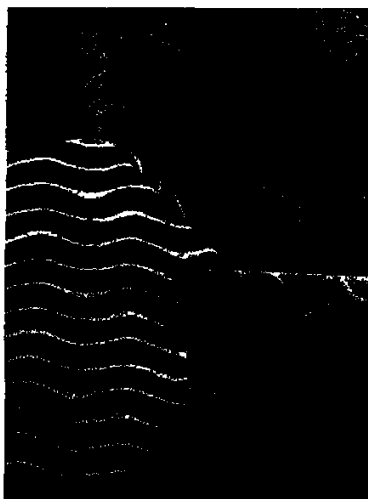
1 "Bamboo" printed linen. DESIGNER C. H. Judge
MANUFACTURER Donald Bros Ltd, Dundee
2 (centre) "Holmbury" printed crash, fairly heavy
but soft draping for curtains and loose covers (Fore-
ground) "Bamboo"—see 1 (Background) "Garrick"
Damasik DESIGNERS "Holmbury," A. Haines,
"Garrick," Grant. MANUFACTURERS Donald Bros
Ltd, Dundee 3 MANUFACTURER Warner & Sons
Ltd. (Left back) "Bamboo Grass" chintz or woad
cloth. DESIGNER H. Woodman. (Right) DESIGNER
Mrs Eva Crafts "Eversleigh" hand-printed satin,

red, black and fawn. (Foreground) "Mandip" cotton
tapestry (used in R.M.S. "Queen Mary") DESIGNER
Charles Grant 4, 5 and 6 MANUFACTURER Donald
Bros 4 "Chale" printed crash DESIGNER Mrs
Eva Crafts One colour on natural ground 5 (Left)
"Seagull" printed linen. DESIGNER Miss E. Dean,
Stockholm. (Right) "Kaiso" cotton cloth, multi-
coloured. (Netting draped in the foreground) 6
"Hallows" printed linen. Two colours on natural
ground. DESIGNER Marion Dorn.



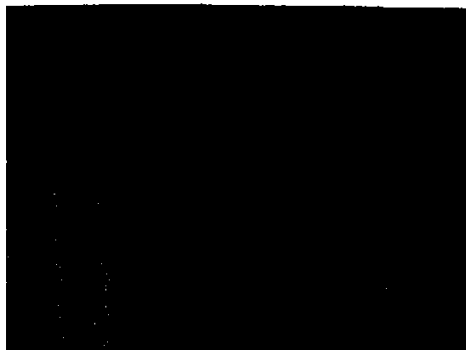
1 "Magnolia." DESIGNER Marion Dorn. MANUFACTURER Edinburgh Weavers Ltd. Hand screen print on long pile white velvet. Gold, slate. 2 "Bouquet" lustre damask. DESIGNER Margaret Simson. MANUFACTURER Edinburgh Weavers. 3 "Ribbon and Locket" satin. DESIGNER John Hill. MANUFACTURER Green & Abbott Ltd. 4. MANUFACTURER Warner & Sons Ltd. "Acorn and Oakleaf" chintz design by Marion Dorn. "Lanfold" tapestry by Warner Studio. "Fan" damask from old pattern (1790). Two

latter used in R.M.S. "Queen Mary." 5 Fabric designed by Dyo Bourgeois, Paris. 6 "Cirrus" hand-printed satin. DESIGNER Louise Aldred. (Background) "Tysons" DESIGNER Alec Hunter. MANUFACTURER Warner & Sons Ltd. 7 "Empire Strips" lustred satin. DESIGNER Edinburgh Weavers Ltd. 8. "Aloha" tapestry. DESIGNER Ashley. MANUFACTURER Edinburgh Weavers Ltd. 9 DESIGNER John Hill. MANUFACTURER Green & Abbott Ltd. "Shell" and "Hat and Veil" satins.



1 DESIGNER AND MANUFACTURER Jean Fenn, A R C A Rug in white cotton Rug tufted in wool blue with leaf in nigger and beige, white blotches (Photo Cousland) 2 DESIGNER AND MANUFACTURER John Crossley & Sons Ltd, Halifax (Centre) 'Chinese fan, in Bengal Wilton (Left) 'Wave-line' Mahru heavy Wilton (Right) 'Script, in Luristan heavy Wilton

3 MANUFACTURER John Crossley & Sons, Halifax (Left) 'Rose and Leaf' design by Louise Aldred in Luristan heavy Wilton (Centre) 'Regency Wilton (Right) 'Thorn Spray' in Bengal Wilton 4 DESIGNER Jean Fenn for Gordon Russell Ltd Alternate rows of white and cream spots, wool-tufted on chocolate cotton ground (Photo Cousland)



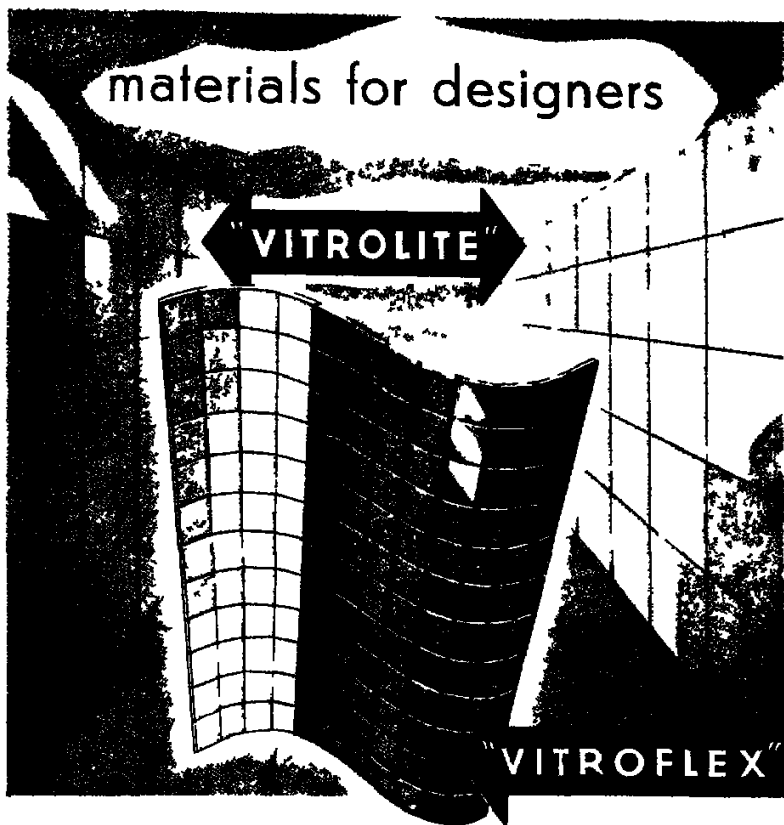
1 DESIGNER and MANUFACTURER *Courtauld's Ltd* (Left) "Chinese key" 'fibro, rayon and cotton' (Centre) "Indian Poppy" 'fibro' and rayon (Right) "Diagonal Wave" 'fibro, rayon and cotton' (Photo *Courtauld's*) 2 DESIGNER *Jean Finn* for *Gordon Russell Ltd* "Falling Leaf" chintz Hand-tufted rug on *Khelim* weave in blue and natural, etc 3 DESIGNER *Hélène Gallot, Paris* MANUFACTURER *Arthur H Lee & Sons Ltd, Birkenhead*. Super mercerised cotton

ground padded and figured with heavy wool twist and giving lustre of silk 4. MANUFACTURER *Warner & Sons Ltd* Five fabrics, from left to right (1) "Derwent" linen DESIGNER *Bernard Whittaker* (2) "Stanhope" DESIGNER *Mrs L Green* (3) "Trevone" tapestry DESIGNER *Alec Hunter* (4) "Folday" chintz DESIGNER *R. Arts* (5) "Campbell" linen. DESIGNER *R. Silver* All except (3) are adapted from old English sources



1 Hinged cushion DESIGNER Astrid Sampe, Stockholm. Opened out, a large square cushion. Folded an arm rest 2 Cushions DESIGNER Astrid Sampe Top, covered in new hand-woven material, a mixture of cotton, gold thread and chenille. Below, hand woven artificial silk in white and gold. Left, roll cushion, pale blue satin, thick cotton rope 3 Rug, "Architecture"

DESIGNER Ronald Grierson for Redfern Publishing Co. Ltd. Beige and brown wool 4 Floor cushion, coarse blue linen. DESIGNER Astrid Sampe 5 Hand-tufted rug (left) in fawn brown and white DESIGNER Marion Pepler Also "Furrows," Rhelm rug DESIGNER Jøen Finn MANUFACTURER Gordon Russell, Ltd., Broadway, Worcs., and London



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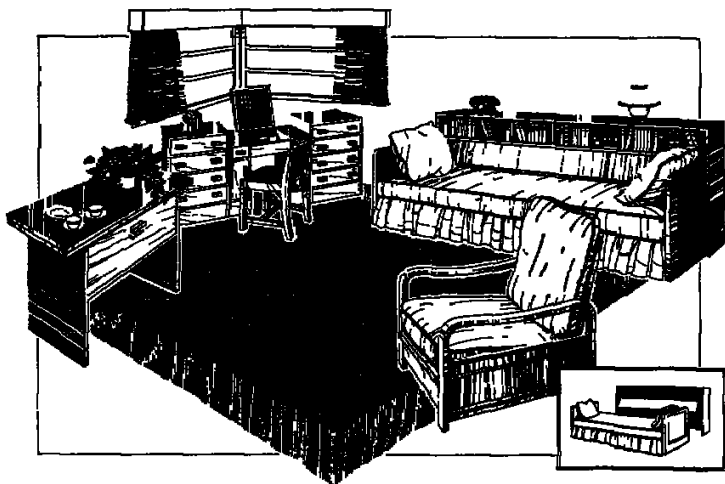
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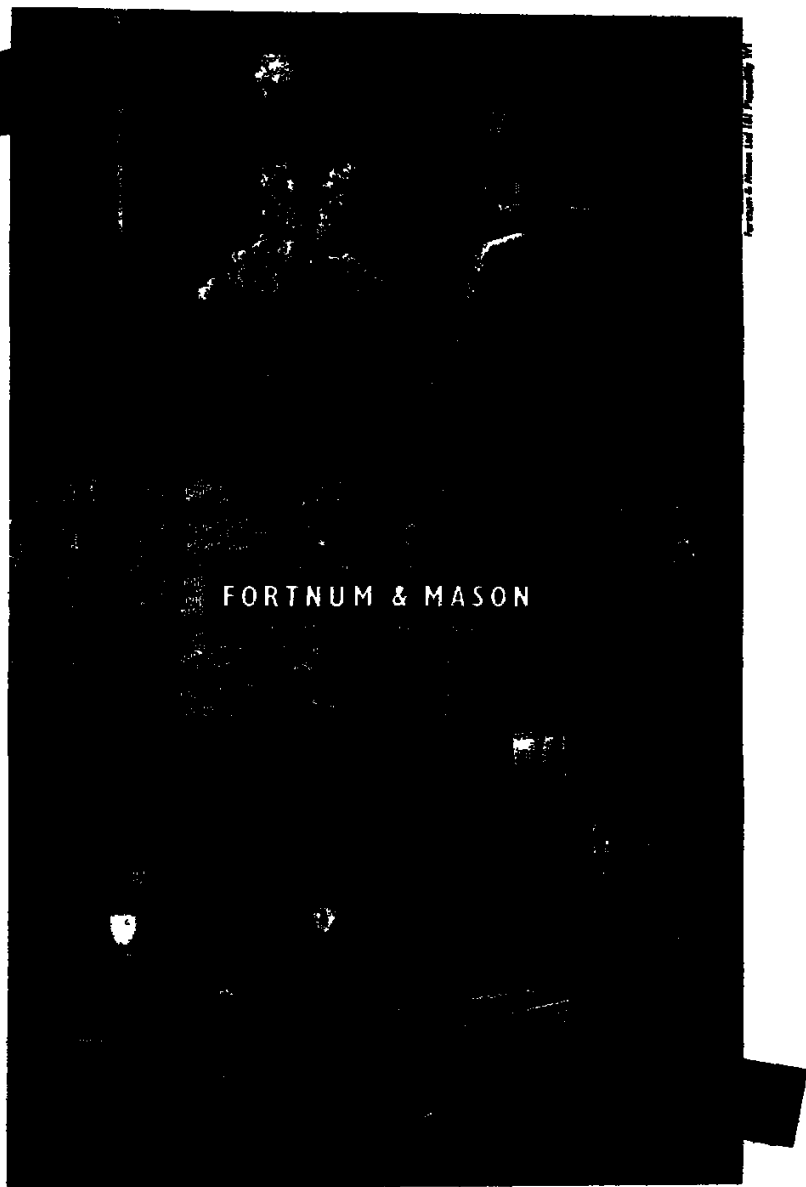
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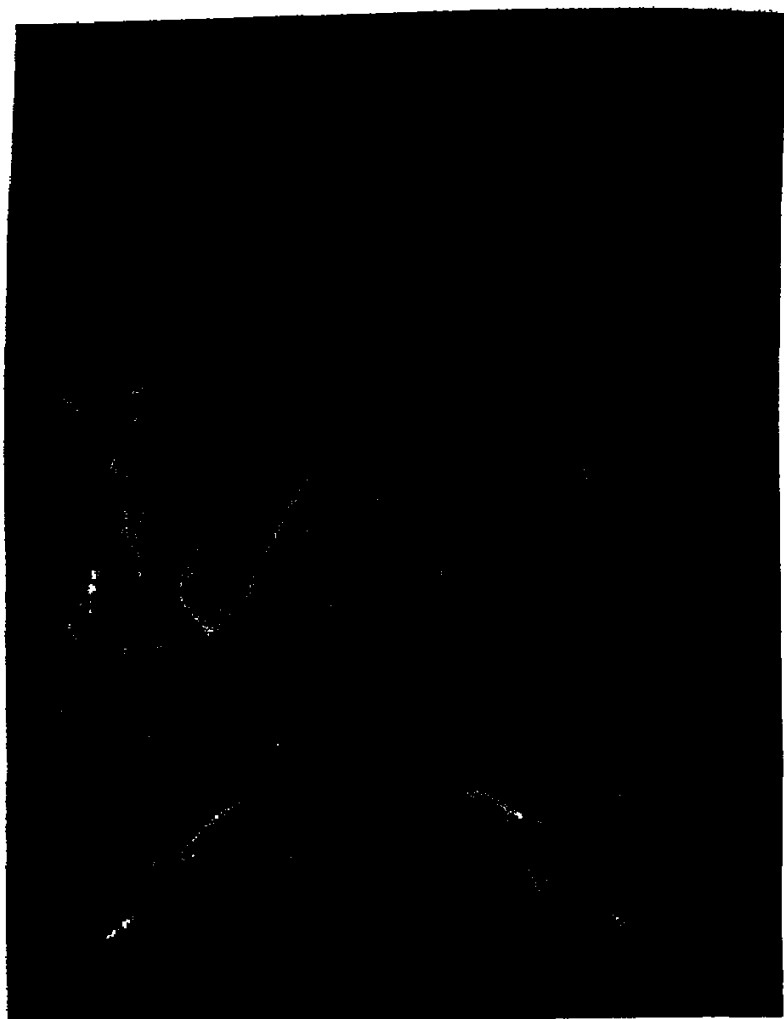
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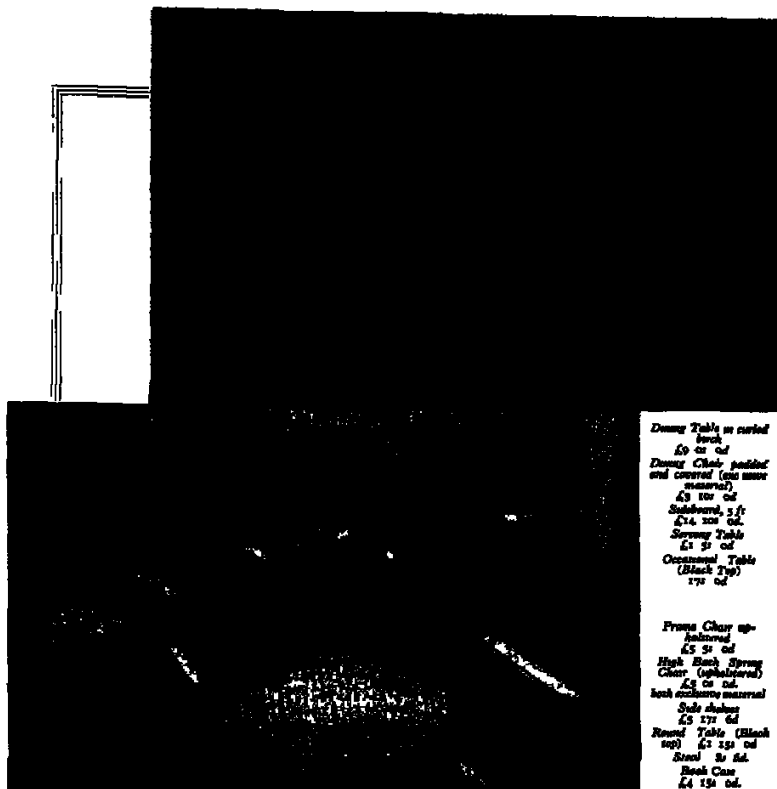


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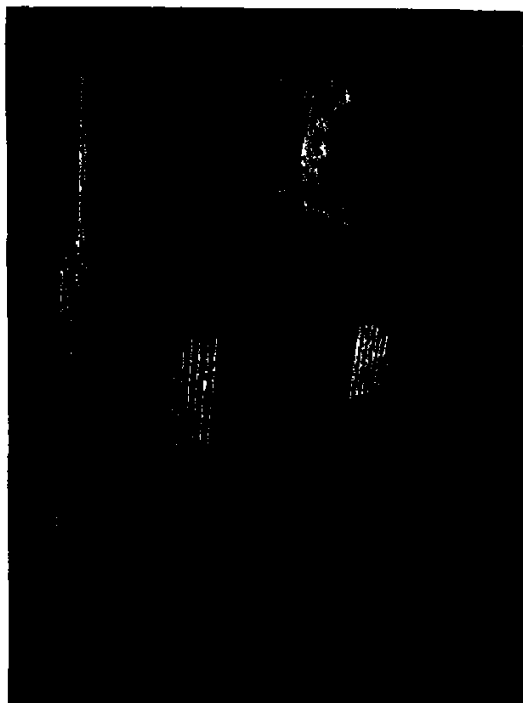
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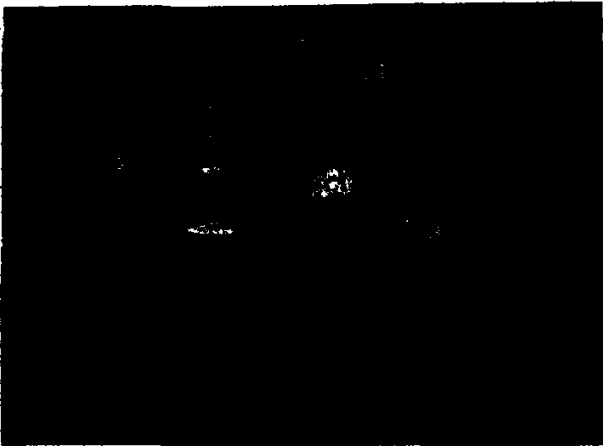
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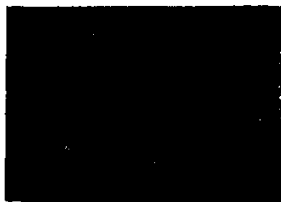
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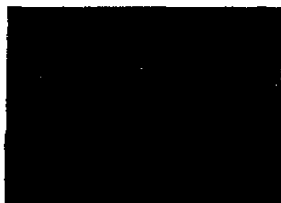
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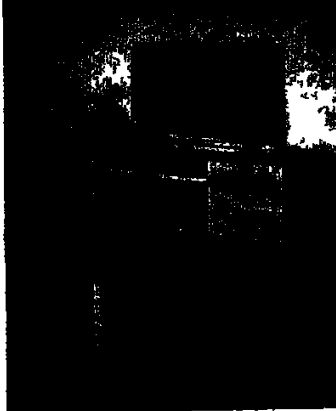
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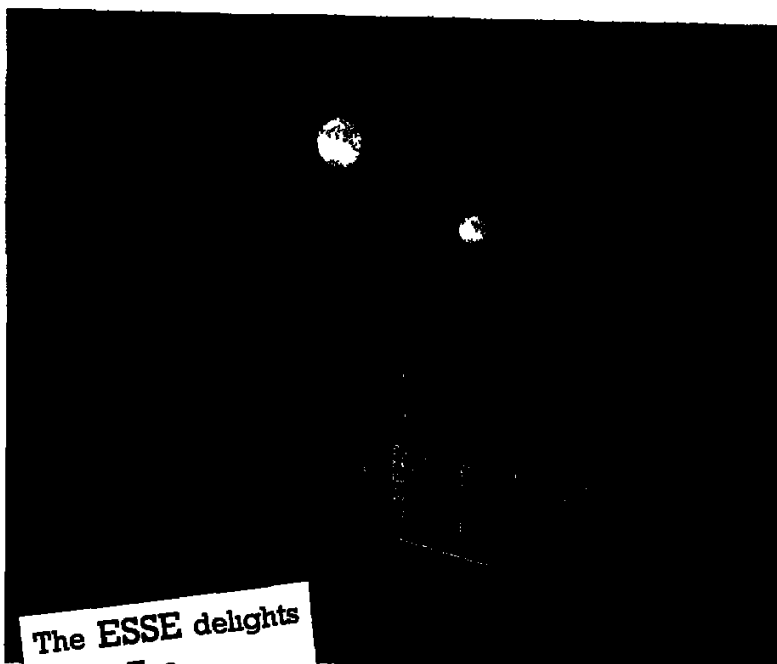
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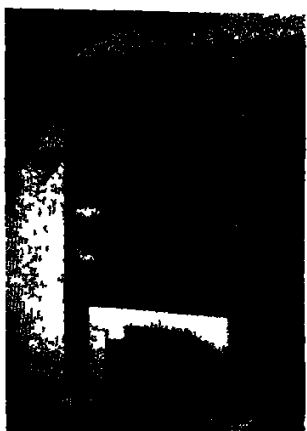
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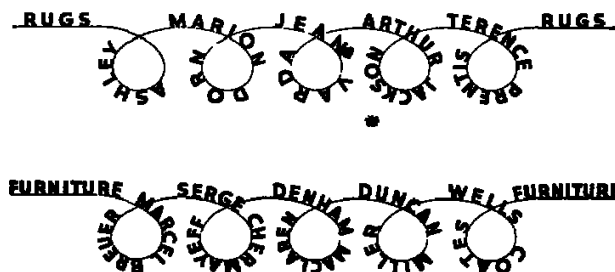
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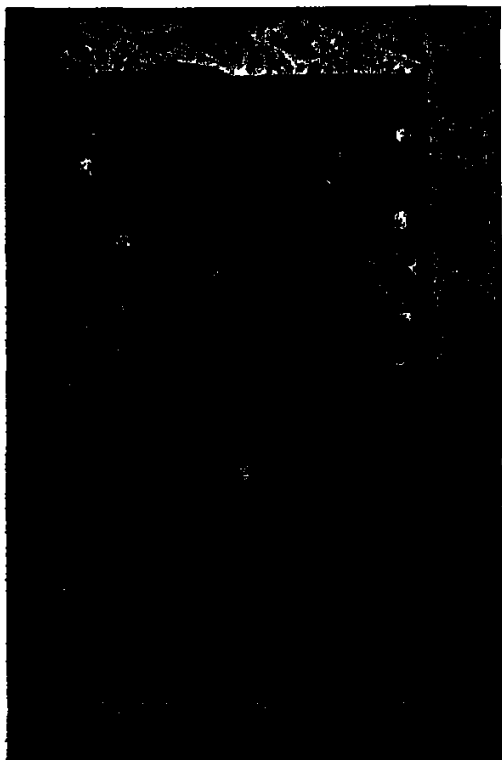
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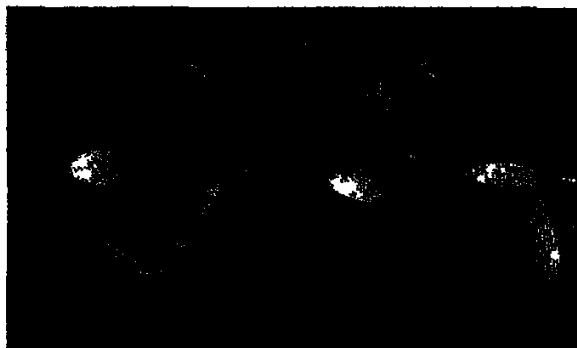
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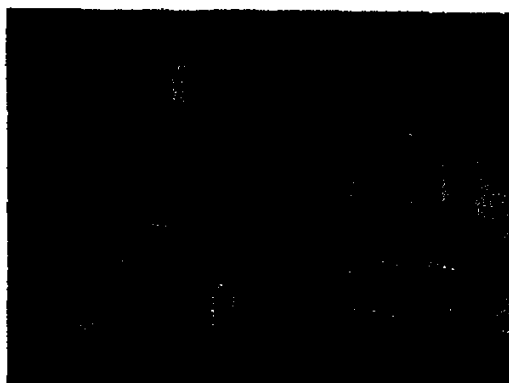


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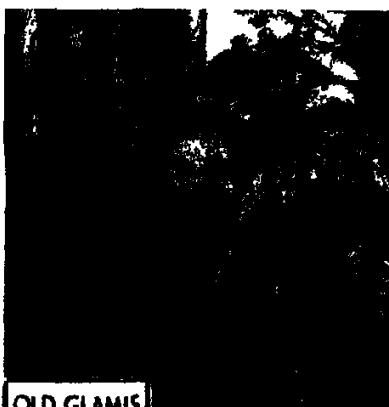
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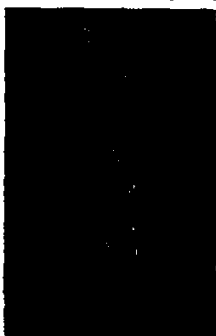


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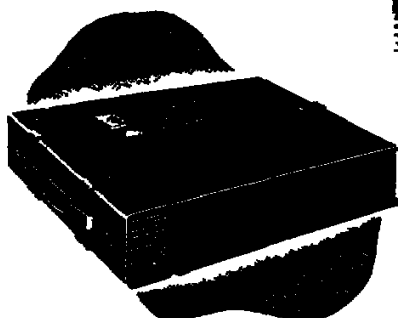
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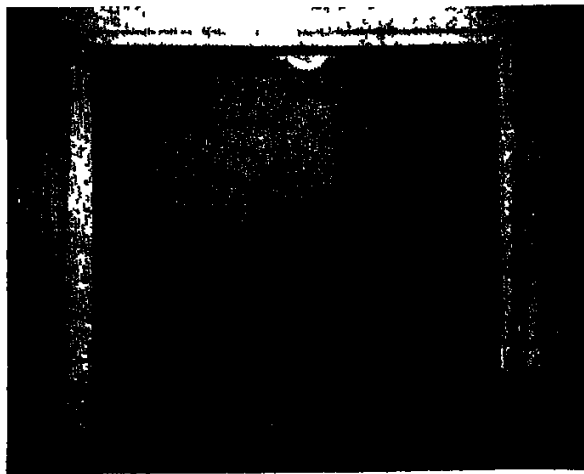
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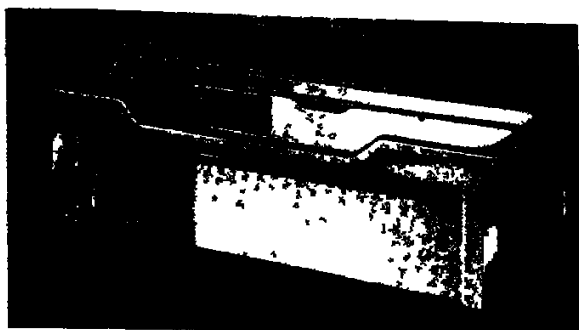
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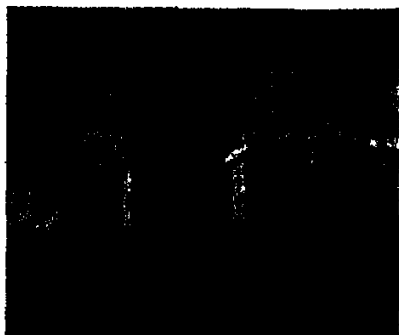
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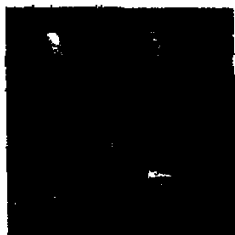
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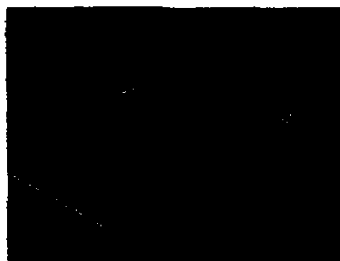
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